

15TH FEBRUARY

1940

25 CENTS

FEB 19 1940

The ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



Bearded Apostle:

*13th Century Stone
Head, Ile de France*

Lent by Jacob Hirsch to Boston
Museum's Exhibition of Art of
the Middle Ages. See Page 5.



The Procession of Bacchus with Ceres and Venus

JACOB JORDAENS

(1593-1678)

February 17 - March 16

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

How About It, New York?

IT LOOKS very much as if New York and San Francisco will be rival World's Fair cities again this year—with the added incentive of capturing all those tourists who will be driven away from Europe by the second World War. Along this line I want to quote an interesting paragraph from the *Oakland Tribune*:

"The 1940 Fair's revised executive committee opened its first meeting on Treasure Island today to get things started for the Exposition's opening. . . . The executive committee will consider the filling of the vacancy caused by the resignation of Herbert Fleishhacker as chairman of the Exposition Art Committee. The committee hopes to arrange an art exhibit 'second to none' by opening time."

Last year San Francisco licked the pants off New York when it came to art exhibitions. Golden Gate's exhibition of contemporary American art was far and away the finest I have ever seen, making the New York display look like amateur night in Harlem sounds. New York has the facilities, brains and unharnessed energy to at least tie the McKinney-selected show, but unless the art circles start revolving it will probably be a sadder encore of 1939.

Latest news is that the magnificent Contemporary Art Building at the New York Fair—an almost perfectly designed setting—will house an exhibition of folk art and craftwork from North and South America.

Return to Aesthetics

THE CRY is for beauty. Beauty not in the academic sense of the term, but beauty in all that it can mean to the creative artist—harmonic color passages, abstract above local; form that encompasses beauty in its revelation of sheer feeling and mass; line that sings of beauty because it answers the command of an aesthetic hand; beauty with all the connotations that through the centuries have made the easel painting chief outlet for man's deepest desire for self expression.

This appears to be today's reaction against the recent strenuous concentration on subject for subject's sake and the fumbling of cartoonists-in-paint who plead the cause of social content (or context). The left wing called the former "graphic art;" the right wing labeled the latter "just bad illustration." Now the middle asks to be heard, demands that artists be artists, not politicians or cartoonists.

Evidence is to be had for the seeking—particularly in two annual exhibitions now current in Pennsylvania.

Writing of the 30th annual exhibition by the Associated Artists of Pittsburgh, Dorothy Kantner of the *Sun-Telegraph* said: "A new mood is coming up over the art horizon. A new mood that has given life and a new lilt to the 30th annual. Its keynote is optimism. Gone are the tumble-down shacks and gloomy skies and much of the brown-gravy pigment."

Jeanette Jena of the *Post-Gazette*, reviewing the Pittsburgh annual, begs that the local artists recognize to a greater extent that "Pittsburgh is a beautiful city." What about "the gorgeous gray lights," she asks, "the opalescent colors, the drifting mists (as romantic and softening as any French artist can boast), all the facets of our uncomfortable native

weather, which transform our streets and houses and precipices into such beautiful and other-worldly shapes?"

Dorothy Graftly of the *Philadelphia Record*, reviewing the 135th Pennsylvania Academy Annual (open until March 3), took as her theme the lifting of the fog of gloom that shrouded American painting during the "Terrible Thirties." As quoted in the last issue, Miss Graftly found a definite trend away from the junk-yard school of American art. "Gloom in American art," she wrote, "is beginning to be dated. The artists themselves are tiring of it. . . . Curves are back, bodies are healthy and full-formed. Real blood runs in their veins, as if painters again relish rather than deprecate life."

A first-hand examination of the Academy annual bears out Miss Graftly's arguments. Francis Speight's prize-winning *Straw for the City's Horses*, with its fresh, vital beauty, sets the tempo for the show and stands out as an important painting of the year. To single out arbitrarily a few of the other "paint-active" exhibits that base their claims on aesthetic above subject appeal, I would name:

Frogtown Lady by Alexander Brook, *Philomena* by Jerry Farnsworth, *Autumn Afternoon* by Hobson Pittman, *End of the Hurricane* by Marsden Hartley, *Winter Funeral* by Helen Dickson, *Girl With Mandolin* by Frederic Taubes, *Still Life* by Franklin C. Watkins, *Midsummer* by Nicolai Cikovsky, *Lighthouse* by Morris Kantor, *Changing Costumes* by Ann Brockman, *Changing Seasons* by Millard Sheets, *Mauch Chunk* by Walter E. Baum, *Low Meadows* by Clarence Carter, *Flower Show* by John Koch, *Stevedore* by Julius Bloch, *Self Portrait* by George Grosz, *Spring* by Georgina Klitgaard, *Procession* by Walter Stuempfig, Jr., *Harvest Festival* by John Corbino, *Holiday* by Catherine Morris Wright.

Miss Graftly feels that perhaps the actual outbreak of war has "cleansed the feeling of pent-up outrage from the American art mind." On the other hand perhaps the cause behind the trend is domestic. Maybe our artists, after viewing such exhibitions as the Contemporary Art Show at the New York Fair, decided it was high time to take themselves off to lonely spots to produce a better American art—through more working and less talking. Maybe, when alone, they discovered that a little more "art for art's sake" acts as an excellent balance for "subject for subject's sake." Maybe this 1940 trend is just another manifestation of the "pure art" factor so noticeable in the Toledo Annual last year.

That old Ivory Tower did have its points.

Comes the Dawn

ARTHUR MILLIER, art critic of the *Los Angeles Times*, looking back on 1939 and ahead to 1940, notes with evident satisfaction that in the decade since the break with Europe in 1929 "America has freed herself from European leading strings in matters cultural," and the public, "long accustomed to applaud imported products," has increasingly turned to American art. But—at that point he detected a reptile in Eve's snood, or is it a bacteria-bearing fly in the ointment? Wrote Millier:

"Fly in this American art leadership ointment is failure of private patronage, sick since the bank failures, to come back. Crowds visit art exhibits, buy art books, but artists must teach, dig or sell for a living—or work for the government. As the government shows signs of easing artists off pay rolls, sustenance of this national art leadership becomes the problem. In the long run only private, personal support of artists through purchase of their works can keep them producing. If private patronage does not come back, American art leadership is doomed to have been merely an unrealized potentiality."

Millier, living on his beautiful half-acre of land outside Los Angeles, looks at the world with seeing eyes and is a hard man to fool.



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THE READERS COMMENT

When Vee Is You

Sir: May I commend your stand on the use of V instead of U in certain places? This subject is a sore one with many of us. Let us hope that the matter will receive corrective attention. And may I add that I always enjoy your moderate yet enthusiastic articles.

—R. M. STEELE, JR.,
Louisville.

Ed.—An excellent book, *The Arts and Arts of Criticism* by Theodore M. Greene, has just been published by the Princeton University Press.

Anent Harriet Blackstone

Sir: Esther Morgan McCullough is writing a biography of Harriet Blackstone, the American artist who died March 16, 1939, and will be grateful if owners of letters from Miss Blackstone will send copies of them to her for examination, or, if more convenient, the originals, which will be promptly copied and returned. She will also be pleased to have any impressions and any photographs of the painter. She asks that all material be sent to her publishers, Gotham House, Inc., 108 Front Street, New York. Miss McCullough is the author of *—And Forever* and the current *Archangel House*.

A memorial show of Miss Blackstone's work is planned for the near future in New York City.

—HERBERT BARRETT,
New York

The Loss of Lawson

Sir: With heartfelt regret I learn of the tragic passing out of a beautiful light, known to us as Ernest Lawson. To a sensitive observer, standing before a Lawson, comes the radiation of love, a quality never absent from a work of fine art. Fortunate indeed is he who may own a work by this great Poet-Artist, for as long as the pigment adheres to the canvas there will flow a stream of beauty. Well may you ask, "What will you say American money?"

—CHARLES F. NAECELE, Marietta, Ga.

Credit to Beckford Young

Sir: I would like to call your attention to an error in your Dec. 1 issue. This article gave Florence Alston Swift the full credit for having organized the idea of Mural Conceptualism, whereas it was the idea of Beckford Young and I was simply an exhibitor and organizer of the group.

—FLORENCE ALSTON SWIFT,
Berkeley, Cal.

Liked Betts' "Cortisoz"

Sir: Give us more reproductions of works of art that show the strength and quality of painting as found in the portrait by Louis Betts in your Dec. 15th issue. It seems to me to rate a front cover.

—CHAS. A. MORGENTHAUER, St. Paul.

Awaits Pablo's "Black Period"

Sir: Enough has been written about Picasso in the last few weeks to last me a lifetime. If so many tons of wordage is needed to explain the painter and his art, then the future of art looks black—and Picasso should be getting busy on his "black period."

—MARIE MESMER,
New York

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New York, N. Y., 15th February, 1940

No. 10



St. Laurence and St. Margaret. Embroidered Velvet, Early 14th Century English. Lent from Dumbarton Oaks



Embossed Copper Statue. Jean Barbet of Lyons, 1475. Lent by J. Pierpont Morgan

Boston Museum Opens Magnificent Exhibition of Medieval Art

THE MOST FEARFUL New Year's eve in history came the night of December 31, 999. Scripture had it—according to the theologians—that the following year would witness the End of the World.

The year 1000 arrived, in due time passed on and came the year 1001. At this, civilized Europe aired a relieving sigh and settled down busily once again to living. Racked by fear, superstition and constant marauding warfare, she huddled into a system of collective security, which, broadly speaking, lasted about 400 years, until the 15th century, when the gathering pressure of knowledge and assurance burst the bonds. Those four hundred years in between are called the Middle Ages.

The art of this Medieval period reflected with uncanny truth the collective life. It was prolific and anonymous; it was utilitarian, directed to a social and communal purpose that ruled out personal expression. It was tied up completely with a single type of architecture, the Cathedral.

The cathedrals remain today in Europe, but many of the fragments of Medieval art, its minor types and smaller treasures have been collected in America. This month at the Boston Museum of Fine Arts there is assembled the largest concentration of Medieval Art that has ever taken place in this country.

The title of the show, *Arts of the Middle Ages* gives hints at the variety, the bewildering diversity of the 320 precious objects included. They comprise illustrated and illuminated manuscripts, primitive tempera paintings, silks, damasks, tapestries, altar accessories, vestments, tiny ivory carvings and

heavy stone fragments, mosaics, reliquaries, precious jewels, chalices, plaques, candle sticks, crosses and coins. With the two great depositories of Medieval Art in America—the Morgan Library in New York and the Walters Gallery in Baltimore—providing the backbone

Stone Seated Lion. Italian 12th Century. Lent by Raphael Stora



of the show, more than 50 other institutions, collectors and dealers have sent their prize objects to complete a dazzling display.

Prepared under the supervision of a committee headed by Edwin J. Hipkiss, the show has been given its form mainly by Dr. Georg Swarzenski, recently appointed Fellow for Research in Sculpture and Medieval Art at the Museum, and a recognized Medievalist. A large, illustrated catalogue has been published containing a foreword by Swarzenski and an essay on "The Nature of Medieval Art" by Ananda K. Coomaraswamy, Curator of Indian Art at the Boston Museum.

The artist in those Medieval days of collective security, Coomaraswamy points out, "was not a special kind of man, but every man was a special kind of artist." There was no distinction between fine and applied and decorative art. There were no aesthetics or psychology of art. The end in view was perfection—not beauty. "The artist did not think of his art as self expression. . . . A copyright could not have been conceived where it was well understood that there can be no property in ideas. . . . Nor was the patron a special kind of man, but simply a consumer. . . . He expected a product that would work, and not some private *jeu d'esprit* on the artist's part."

In his suggestions on how to appreciate Medieval art, Coomaraswamy stresses the necessity of an understanding of the spirit of the Middle Ages, of the spirit of Christianity itself—one which St. Augustine spoke of as "Wisdom, that was not made, but is now what it always was and ever shall be." A touch of

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Samson and the Lion: Bronze Aquamanile from the Church in Oberachern (Baden), German, ca. 1300. Lent by Brummer Gallery



Madonna and Child: Ile de France, ca. 1260, Dumbarton Oaks Collection

that, the writer suggests, "will open doors to the understanding of and a delight in any traditional art, whether it be that of the Middle Ages, that of the East, or that of the 'folk' in any part of the world."

The Spirit of the Middle Ages was Faith in both natural and supernatural authority. Politically the system of Feudalism prevailed; economically the rigid guilds; theologically, the immovable church. Man in those days was bound to the soil on which he lived, to the trade that he practiced, to the church that he attended and to its authority. Nothing was allowed for his individual gain that did not contribute to the entire social structure. To dramatize the system with one random instance: the charging of interest—usury—on loaned money was forbidden by law, morals, and good taste.

For all this, for man's sacrifice of his own thinking, free enterprise and free living he was given one great benefit: security of body and soul.

The effect in art was to produce objects of superb craftsmanship, of the highest functional value, of absolute, unquestioning honesty in conception. An elaborate symbolism in depicting religious scenes rose out of this social unity (it has been disentangled by Emile Mâle) and so close to type did the artists remain that all identifying of Medieval Art these days is done on the basis of iconography. Yet regional differences did make their impress, mainly along the trade routes, and a multiplicity of such schools are represented in the Boston display.

The head reproduced on the cover of this issue is from one of the most important of these regional schools, termed "Ile de France" because most of its representative work was produced in ateliers centering about Paris and contributing to the cathedral of Notre Dame. From 12th century Lombardy is a stone *Lion*, lent by Ralph Stora, differing from the French piece in ways prophetic. It is more classic in form, containing more emphasis upon volume than upon linear effects, a difference that reflects national characteristics. Hundreds of such local variations permeate the residue of Medieval Art, depending upon

provenance, whether a piece was produced in one German, or French, or Italian town or another.

The inter-relations of the minor arts in the Middle Ages is evident, too. Many of the precious miniatures and illuminated manuscripts are inspirations for later sculptures and tapestries.

An enamelled chasse from Limoges, from the Brummer Gallery, depicts the crucifixion in strictly linear and decorative terms that recalls the tradition of the Byzantines, and which is repeated in innumerable of the precious Morgan manuscripts, in the textiles, in the yellowed ivory carvings, such as the Boston Museum's own ivory plaque of the *Death of St. Aemilianus*, which is actually Spanish in origin. From 13th century England is a vellum page from the *Apocalypse* that is an example of the northern genius for significant line, as opposed to the southern penchant for form. The Flemish and German temperament is admirably illustrated in a series of aquamaniles in bronze, done like the toys of Nuremberg are still done today: economical, craft-like, completely useful.

The Medieval artist was not interested in human form; he was absorbed in a structure of ideas. Anatomy was unknown or at least unimportant to him. The figures in an illuminated manuscript of the school of Richenau, from the Walters Gallery, shows bony, distorted little men, but they move. The unique *Ange du Lude* by Jean Barbet of Lyons from the Morgan collection (Swarzenski considers

it the most beautiful Gothic piece in America) has no sensible human form or anatomy beneath her icicle-like aspect, yet she has Gothic form (reproduced on page 5).

This piece, which was intended for a weathervane for St. Chapelle, illustrates how the form of Medieval Art governed universally all objects that were made. Even the ivory chessmen and the bronze door knocker, lent by the E. and A. Silberman Gallery, follow the basic principles of Medieval form and craftsmanship that control the monumental sculpture.

Gothic art was rich in detail and embellishment as it is in the velvet embroidery from the Dumbarton Oaks collection, showing *Sts. Laurence and Margaret* amid a moving arabesque. Gothic art was often serene and classic especially in the Ile de France, as illustrated in the full carved polychrome wood *Madonna and Child* from the Dumbarton Oaks collection; it was often fluently emotional, as in the bronze aquamanile from Germany, lent by the Brummer Gallery. Gothic art was a fusion of all these influences from all points of the compass—at once a universal and regional art, perfectly balanced.

Man was a mere cog in the vast machinery of this Medieval set-up; he had no purpose, no function but in his own narrow rigid place. As a cog and a unit, however, he could by bolting the system jam its complicated movement, and, when the four hundred years came to a close, there rose here and there a group of individuals who refused to be cogs. One was Martin Luther; another St. Francis of Assisi; a third Columbus; a fourth Giotto. There were many others whose names are lost, men who defied serfdom and the laws against usury, who defied the authority of the church, who looked into their own hearts and back to Greece for a wider knowledge of art, science and humanity. Came the Renaissance, and the modern world.

Came, too, some new troubles, the ills of modernism. Time is approaching once more a round figure, 2000 A. D. The night of Dec. 31, 1999—within the lifetime of today's youngsters—may also be a memorable New Year's eve.

Couldn't Hire a Warship

Leonard Lyons, columnist for the *New York Post*, reports in a recent issue that the Spanish masterpieces which were exhibited in Geneva before restoration to the Franco government will not be shown in the Masterpieces of Art Exhibit at the New York Fair. The Marquis de Cuevas, continued Lyons, "was arranging for this exhibit, but Gen. Franco refused to send the paintings on any ship except an American battleship. Franco can't spare a Spanish warship, and the U. S. Government wouldn't agree to send one."

Would Stun Paris

HORACE PIPPIN, disabled Negro war veteran, hall porter, junk dealer, and self-taught primitive of West Chester, Pennsylvania, is holding a successful one-man show at the Carlen Galleries, Philadelphia, and has found among his eager collectors the actor, Charles Laughton, and Dr. Albert C. Barnes and Miss Violette de Mazio of the famed Barnes Foundation. Pippin has been represented in one group exhibition in New York, that of the "Masters of Popular Painting" at the Museum of Modern Art in 1938. He was "discovered" in 1937 at the Chester County Art Associated Annual by Dr. Christian Brinton, distinguished critic.

"What many an artist spends years learning Pippin knows by instinct," writes Dorothy Grafly of the Philadelphia *Record*, calling the artist a "natural." "He is a remarkable designer, and a master of black, white, blue and green contrasts. He holds pattern to simple essentials; yet has a grasp of perspective that baffles academicians." As a painter and designer, Miss Grafly believes that Pippin can hold his own with France's Rousseau and is more vigorous than Pittsburgh's John Kane.

The artist's World War adventures are subjects for many of his paintings: a weird world of fighting Negro soldiers, mixed with barbed wire, black and red explosions, and a sense of suspense and terror. He has an especial affinity for black and white in his paintings.

It is a show, Miss Grafly concluded, that would be "the sensation of the season were it staged in Paris or New York"—not because Pippin "is a junk dealer turned painter; not because he is a disabled war veteran; not because his wife takes in washing (one of his most effective simple canvases is a portrait of that wife), but because, as an artist, he expresses himself with forceful directness and striking color originality."

Bound for Sweden

From among the canvases making up the annual Swedish-American exhibition (which closed Feb. 14 at the Club Woman's Bureau in Chicago), Cecil Larson's *The Red Bridge* was selected as winner of the \$100 purchase prize. Like the previous winners of this honor, the canvas will be sent to Sweden where it will become part of the American collection of the National Museum at Vexio.

Termed by Eleanor Jewett of the Chicago *Tribune* "the finest picture" in the show, the Larson canvas pictures a covered bridge of Vermont, home state of the painter. Thus, besides affording Sweden an example of American painting, the work will afford Swedish visitors a glimpse at a phase of New England life that is rapidly disappearing.

Edward Burroughs Wins

Edward R. Burroughs of Dayton, Ohio, was awarded the first prize of \$100 in the watercolor section of the Butler Art Institute's Fifth Annual New Year Show at Youngstown. Burroughs is head of the Commercial and Graphic Arts departments and Dean of the School of the Dayton Art Institute, and instructor at the University of Dayton.

Commenting on the prize winning painting, *Lynhaven Inlet*, Joseph S. Rosapepe, art editor of the Youngstown *Vindicator*, called it "an exceptionally fine watercolor. Because of its quiet and unassuming design, it is particularly striking, but the good drawing of the water and shore on the right and the houses and road on the left give it greater meaning each time it is seen."

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Portrait of Paolo Morosini: GIOVANNI BELLINI

Famous Bellini Portrait Goes to San Diego

A PORTRAIT PAINTED more than 400 years ago in Italy has now found a permanent place in the collection of the San Diego Gallery of Fine Arts in California. This important acquisition, Giovanni Bellini's depiction of Paolo Morosini, was recently purchased by Director Reginald Poland through the Lilienfeld Galleries of New York and is acclaimed as one of the finest examples of Venetian art on the West Coast.

Painted within a design both simple and monumental, the portrait conveys a strong impression of the determined, forceful character of the sitter, a noted diplomat of his period. Though soft edged, the subject's facial features have about them a solidity and convincing sense of mass associated with many of the Venetian painters, particularly those

having come under the influence of Mantegna.

Measuring 30 by 24 inches, the Bellini is in oil, painted on a panel, and shows Morosini in a black robe and cap, standing behind a parapet. The mass of his shoulders is sharply silhouetted against a blue sky, a large area of which is dominated by cloud forms.

Recent history of the panel originates in the collection of the Hungarian Count Szapari whose family is related to the sitter. From the Szapari collection the portrait passed into the world-famed Liechtenstein collection in Vienna, and from there, to the Glogowski collection in Berlin. In the latter city it was acquired by Dr. Karl Lilienfeld, director of the Lilienfeld Galleries. Both Berenson and Van Marle list the work in their volumes on Venetian art.

Louis Rosenberg Exhibits

Louis C. Rosenberg, one of the three American etchers now members of the Royal Society of Etchers (London), is showing a group of 34 drawings and 41 etchings at the Grand Central Galleries, New York, until Feb. 24. A professional architect, Rosenberg turns to architectural examples for his subject matter. The etchings, of which only three deal with the American scene, depict typical aspects of such widely separated cities as London, Istanbul, Stockholm and Granada.

The drawings, though primarily European in content, include renditions of ten Washington landmarks, subjects Rosenberg finds of particular interest.

Corbino in Omaha

The Municipal University of Omaha is among those American collegiate institutions that are assembling collections of contemporary art. The latest addition to Omaha's growing collection is Jon Corbino's *The Christening*, painted in 1937 and presented through the generosity of the late Mrs. William F. Baxter. Formal presentation of the canvas will be made Feb. 18, at which time an exhibition of canvases and drawings by Corbino (loaned by the Macbeth Galleries) will open.

The exhibition and the collection are under the jurisdiction of the university's Department of Painting and Sculpturing, of which Dr. Berthe C. Koch is director.



Grey Junction: LEE BLAIR. American Watercolor Society Medal

Good Painting Marks Aquarelle Annual

A BROADLY REPRESENTATIVE exhibition that stars no one group of stylists and holds up through 400 paintings has been assembled as the annual combined exhibition of the American Watercolor Society and the New York Watercolor Club. There are nearly 300 artists from 24 states in the show, which remains on view at the American Fine Arts Gallery, New York, until Feb. 26.

The prize awards for this year are: the George A. Zabriske prize of \$250 to Roy M. Mason for his skiing scene, *The Home Stretch*; William Church Osborne prize of \$150 to Herbert J. Gute for the landscape, *Church at Jeffersonville*; Adolph and Clara Obrig prize of \$100 to Warren Baumgarten for the portrait, *Madame Lachat*; and the Society's medal to Lee Blair for his *Grey Junction*.

The jury of award for the Obrig prize, which is given by the National Academy, comprised Eugene Higgins and Chauncey F. Ryder; for the other prizes the jury was H. L.

Hildebrandt, William Starkweather, Ogden M. Pleissner and Chauncey F. Ryder. The jury in charge of selecting the exhibits comprised twenty artists under the joint chairmanship of the two organizations' presidents, Alphaeus P. Cole and Roy Brown.

Though it is perhaps less spectacular and "showy" than previous annuals, the present exhibition contains "an uncommonly large percentage of work that is not just run of the mill, in the opinion of Edward Alden Jewell of the *Times*. Jewell commented favorably on the more even than usual distribution of good paintings through the three galleries. He also noted with some relish that "those who prefer spectacular, facile, splashy effects and who insist upon a preponderance of purple shadows are likely to be disappointed." The critic, to the best of his memory, saw only one purple snow scene, but "counted scores of ably handled papers, some of which appeared highly original besides."

Madame Lachat: WARREN BAUMGARTEN. Awarded the Obrig Prize



What They Like

AN INTERESTING IDEA designed to bridge the gap between the artist and his public has incubated from the Philadelphia Art Alliance. The plan is to have business men, leaders in their fields but who make no pretense of knowing art, select and jury an exhibition of contemporary American painting. "American Taste in Painting" will be the title of the exhibition and it will be held at the Art Alliance from March 25 to April 5. Awards of \$200 for the first prize and \$100 for the second will be given. Oil paintings by American artists from all sections are eligible; the last day for receipt is March 11.

The volunteer jury comprising high executives of some of Philadelphia's foremost industrial and financial institutions includes: Leonard J. Beale, president, Pennsylvania Salt Mfg. Co.; Henderson Supplee, Jr., president, Supplee-Wills-Jones Milk Company; George Elliott, general secretary, Philadelphia Chamber of Commerce; Philip C. Staples, president, Bell Telephone Company; Ellis Gimbel, chairman of the board, Gimbel Brothers; Howard Loeb, chairman, Tradesmen's National Bank; William Lecah, president, Atlantic Division of the A. & P. Tea Company; George Bartol, president, Philadelphia Bourse; and Robert T. McCracken, lawyer.

This is frankly an experiment, and as such it is bound to produce interesting results. Of one thing the artists may be sure when they submit to these jurors, whose names are to be conjured with in the financial world: missing will be the log rolling, the personal preference of artists for special techniques, the closed cliques that root for their buddies, the preconceived artistic notions that come between the average artist-juror and the possibility of 100 per cent unprejudiced selection. The prejudices, when they appear, will at least be new and sincerely personal and honest.

Meltsner for K. C.

Oscar Serlin, Broadway play producer and art collector, has presented Paul Meltsner's painting, *Paul, Marcella and Van Gogh* (No. 2), and his lithograph, *Industrial Landscape*, to the William Rockhill Nelson Gallery, Kansas City. The painting is a version of the same subject which has recently been accepted by the Luxembourg and which, according to announcement, will eventually hang in the Louvre. It was reproduced in May 1, 1937, ART DIGEST.

The Nelson Gallery painting depicts the artist, his model and his wire-haired terrier, "Van Gogh." The three are grouped pyramidally in the foreground, while, in the background, is one of Meltsner's familiar industrial landscapes. Mr. Serlin has been an enthusiastic collector of Meltsner's work, and his gift is especially appropriate as the Nelson funds cannot be used for the purchase of contemporary art. It now hangs in Gallery 30, devoted chiefly to gifts from the Friends of Art of Kansas City.

The Press Was Mute

The American Artists Congress held a symposium at the Museum of Modern Art the evening of Feb. 7. The subject was "Is American Art Menaced by 'Alien' Trends?" The speakers were Katherine Schmidt (chairman), Stuart Davis, Philip Evergood, Yasuo Kuniyoshi, Reginald Marsh, and Frank Mechau. The attendance was good, the setting perfect. The newspapers, the next and following days, reported—nothing, nary a line from critic or reporter.

Bulliet on Picasso

FROM THE HUGE PICASSO show at the Chicago Art Institute, C. J. Bulliet, fiery critic of the Chicago *Daily News* and once the Midwest's sole champion of modern art, picked two exhibits with which to confound the Spaniard's critics, both on the right and on the left. They were *Roses*, a still life painted when Picasso was 17, and the gigantic black-and-white mural, *Guernica*.

The significance of *Roses*, writes Bulliet, "is that it demonstrates that Picasso, at 17, was a 'finished' artist in all the requirements of the 'academy' and a 'genius' besides. 'Sanity in Art' can never hope to duplicate Picasso's *Roses*, because no talent that enslaves itself in whatever chains of silver or cages of gold can expect to achieve greatly."

At the other extreme, says Bulliet, *Guernica* "travels a long, long way beyond our leftist and proletarian art, which has taken to scorn the 'empty' abstractions of people like Picasso and Matisse, dwellers in 'ivory towers' high above the multitude."

"These 'leftists,' up to Stalin and 'Red' posters, up to Diego Rivera and the Mexican revolution, used to worship at the shrine of Picasso. Then they began painting for 'the cause,' and to pour scorn on 'art for art's sake,' including lofty abstractionists like Picasso and lowly critics like me."

Then Bulliet demonstrated that a shotgun can "kick-back:" "As for me, the 'reds' and the 'pinks' of the Artists Union, the American Artists Congress, the juries that selected the pictures for the 'American' show at the New York World's Fair, their literary coterie and the like, assail me for not 'traveling along'—a reactionary. Bless their ignorant hearts! It is they who have traveled back to an elementary and rudimentary 'realism' that was an interlude of ineptitude between the death of the Italian Renaissance and the dawn of French Impressionism a century ago."

"So, at the Picasso show, if you'll keep your ears pricked, you'll hear Picasso assailed by both the 'Sanity in Art' people, who can't distinguish his *Roses* from the cover of a seed catalogue, and the 'pinks,' who can't read the savage message of *Guernica*, but know Picasso isn't painting such 'social significance' as you see on the walls of the Artists Union Gallery."

"In order to 'understand' Picasso, you must have (1) the mental and emotional capacity and (2) the opportunity."

"This huge show at the institute, showing him abundantly in all his 'periods' (culminating in *Guernica*)—supplies No. 2."

"If you haven't No. 1 (birth, education, innate culture, 'vision,' imagination) you'll probably have to retire to the fastness of 'Sanity in Art,' at the one extreme, or the Artists Union, at the other."

"Two considerations, however, might help."

"1. Picasso has a right to paint as he pleases, invent as he pleases. Concede him that right, and the tide of battle is turned in your mind."

"2. Picasso is as 'expert' in *Guernica* as he is in *Roses*. There is an unbroken exhibition of skill of the highest order that has been applied to picture-making in modern times. Whatever you think of the 'pictures' as finished, it might help to observe the unfaltering mastery of line in every one of them."

"Picasso is in the illustrious tradition, in this respect, of Raphael, Dürer, Michelangelo, Ingres and his only worthy modern rival in paint, Matisse."

All-Illinois Watercolors

The watercolor annual of the All-Illinois Society will take place at the Stevens Hotel, Chicago, from March 23 to April 30.



Chess Game: HENRY VARNUM POOR

Varnum Poor Demonstrates His Versatility

A LARGE GROUP of paintings, drawings, watercolors, and two sketches for his Penn State mural commission provide a diversified one-man show by Henry Varnum Poor at the Frank Rehn Gallery, New York, on view until March 2.

The show is one of many contrasts as well as wide variety. An enrichment of color is noticeable in the late works. Among the new oil landscapes there are three distinct moods. "As contrasted with *Mountain Range*, full-bodied and richly green," writes Edward Alden Jewell of the *Times*, "the landscape called *Get Along Little Doggie* is light in touch, highly simplified, decorative in treatment. In both landscapes little incidental figures are introduced with sparkling unobtrusive grace. Again, by way of contrast, a canvas such as the handsome *Table Lands* is austere, its design a sum of bare, firmly stated essentials."

Jewell considered several of the heads in the show excellent, particularly those of the artist's wife and a small portrait of his son. And, "skillfully handled," are the figure studies such as *Girl in Blue Blouse*, the *Chess Game*, and *Young Poet and His Wife*. "It may be felt that not all the present paintings reveal in full measure the strength and fineness of Mr. Poor's artistry, but by all means a major achievement the sumptuous *Still Life with Leaves and Green Melon* must be considered, while several of the smaller canvases are invested with genuine charm."

The show provided for Henry McBride of the *Sun* an occasion for a sermon to American artists. "A good deal of agreeable painting," he wrote, "though none of it is especially exhilarating. It resembles the finger exercises that the concert pianist indulges in before settling down to the major performances."

It has an interim quality, was McBride's verdict.

With this, McBride attempted an analysis of the situation. Undoubtedly, he said, "Mr. Poor is one of our good men. Yet there is ground for suspicion that our artist, along with too many others on the preferred list, look on painting as a job rather than an outlet for the emotions. They are not especially choosy in selecting their motifs. They are not ferociously eager in the quest for life itself. They have no desire to scale the heights. They feel safer on the levels of routine. They wouldn't shock the customers for worlds. They wouldn't, I am afraid, die for an idea."

McBride's piece grew into a long polemic against phlegm in American art, and a moving plea to the nation's artists to put themselves in the way of the demands on character, to have "some solid admirations," to have solemn beliefs and to be "unafraid of loneliness."

Florida Winners

Three popular prizes and three chosen by a jury were awarded at the Sixth Annual exhibition by artist members at the Clearwater Art Museum, held at Clearwater, Fla., January 22 to Feb. 5. It was subject matter appeal that attracted most of the popular votes for three John Hall Jones prizes to, first, *Congregational Church, New Canaan* by Harriet E. Brewer; second, *Cypress Hammock* by Susie B. Gage; and, third, *Cactus* by Charles M. Nelson.

The awards by the jury, which was headed by R. H. McKelvy, were, first, to *Young Girl* by Conrad Roland; second, to *Road Through the Woods* by Paul Bartlett; and, honorable mention, to *Florida Wilds* by Marguerite H. Spaulding.



The Pink Gloves: LONNIE REES

First All-Texas Annual Sounds a High Note

TAKING AN IMPORTANT step in Texas art history, three museums—at Dallas, San Antonio and Houston—have joined forces to assemble a show truly representative of the work of the state's artists. The result, the First Texas General Exhibit, opened Feb. 3 at the Museum of Fine Arts of Houston, where it will be on view until Feb. 18. From Feb. 25 until March 10, it will be presented in the San Antonio Museum, and from March 17 to the 31st, at the Dallas Museum.

From the hundreds of works submitted by Texas artists, Paul Gardner, director of the William Rockhill Nelson Gallery of Kansas City, acting as a one-man jury, selected the 98 paintings, watercolors, sculptures, prints and drawings that make up the show. Then, acting as a one-man jury of award, Director Gardner named 17 award winners, each of which, in addition to their prizes, received a year's membership in the Southern States Art League and will have their prizewinning works shown in the League's annual exhibit. to be held during April at Charlotte, N. C.

Topping the list of prizewinners was Lonnie Rees, whose *The Pink Gloves*, a simply composed, deftly brushed canvas, was awarded the \$100 first prize. Second on the list was Tom Lea, whose solidly constructed canvas, *Portrait of the Artist's Wife*, took the \$50 second prize. The Special Prize in oils was captured by Jerry Bywaters with *The Mountains Meet the Plains*, a sharply delineated Texas landscape which forcefully presents the interminable characteristic of the empire that is called a state.

Loucile Kelly took the \$25 watercolor prize with her *House on Third Street* and Edith M. Brisac the \$25 watercolor honorable mention with her *Mountains in Utah*. Mildred Hughes

captured the \$25 sculpture prize with her compactly designed *Mother and Child*. The \$25 honorable mention for charcoal drawing went to Rosalie Berkowitz' *Black Jacks*, a portrait study of three Negroes. In addition to these prizes, there were 10 special mentions for distinction, awarded to: Charles Bowling, Paul R. Cook, Otis Dozier, Otis Farnsworth, Veronica Helfensteller, Ward Lockwood, Octavio Medellin, Edward M. Schiwetz, Amelia Urback and Virginia L. Worthington.

The show, from the critics' vantage point, was an unqualified success. "While the exhibition," wrote Stella H. Shurtleff in the *Houston Post*, "is one Texan may look at with pride for what it actually is, they may also look at it with the exhilaration of expectancy; for here is promise as well as achievement."

"The exhibition," continued Miss Shurtleff, "is especially well integrated with the body of American painting. A typical contrast in American painting now is between a liberal academic style and the various branches of post-impressionism. . . . Perhaps the fact that Texas art as a whole has never gone entirely Southern nor altogether Western" brings about "a closer integration with American art than would otherwise exist."

In relating the art shown now in the Houston Museum with that previously produced in Texas, the *Post* critic wrote: "One's premier glance leaves no doubt that we have with us in the 98 examples the best showing Texas art has made since that day in 1837 when here in Houston, Jefferson Wright held what appears to be the first exhibition of art in Texas. Closer analysis confirms what a first view so clearly announces."

Hoosier Prizes

THE YEAR'S BIG EVENT for Indiana artists is the annual Hoosier Salon, the 16th edition of which closed Feb. 10 at the Hoosier Art Gallery in Chicago. A comprehensive exhibition comprising work in all media, the Salon this year struck a new high for vigor and variety. Unusually large, too, was the list of prizewinners, reinforcing the Salon's reputation for being the most prize-laden exhibition on the art calendar.

Top honor in the show, the \$500 Shaffer Prize for the "outstanding work in oil," went to Walt Louderback for his *Morning Concert, Aix Les Thermes, France*. The three Hickox sculpture prizes of \$150, \$100 and \$50 went respectively to Frances J. Moody for her *David*, to Robert Davidson for his *Portrait of Dr. Comstock* and to David Parsons for his *Study in Opposing Forces, Boxing*. Sculpture honorable mentions to: Warner Williams' *Alec Templeton* and Nancy B. Edwards' *Torso of a Young Lady*.

The Butler Memorial prize of \$200 for the outstanding oil landscape went to Anthony Buchta's *Rustic Simplicity Down in the Holler*; honorable mention to Marques Reitzel's *Pigeon Point Light House*. The Rector Memorial prize of \$200 for the best Indiana landscape was taken by C. Curry Bohm's *Song of the Hoosier*, and the Indiana Star's \$200 prize for the best portrait, by Edmund Brucker's *Chinese Art Student*, with an honorable mention going to Edward Nicholson's *Dad and His Pipe*.

James Topping took the \$150 Hummel Memorial prize with *The Old Road*, and Georges LaChance, the Downs prize with *Agoin' Home*. Elton Kraft's *Portrait of a Boy* drew the Gray prize for the best portrait of a child, and Marie Both's *Mr. E. H. K. McComb*, the \$100 Muncie Star prize for the best work by a woman exhibitor. Rena Hostetler captured the Holcomb prize of \$100 for the best flower piece with her *Tulips*, and Francis Hanley took the \$100 Reilly prize for the best work by an instructor in a Catholic school with *Sung and Samurai*; second award of \$75 in this category going to Sister Rufina for *Clown*.

The \$50 Bridwell prize went to Mary Spencer's *Indian Still Life*; the \$50 Delta Sigma Kappa prize, to H. J. Garceau's *A Brown County Road*; the \$50 Gray prize for still life, to William Kaeser's *Fall Harvest*; the \$50 Buckingham watercolor prize, to Glen Mitchell's *Taxco*; and the \$50 Cunningham prize for the best group of prints, to lithographs by Ella F. Lillie.

In addition there were four purchase prizes ranging from \$75 to \$300, taken by Lillie F. Fisher's *Fishing Boats*, Lucie Hartrath's *Sunlit Valley*, Edward K. Williams' *An Old Homestead* and E. Johnson Porter's *A Bit of Old Centerville*.

Craftsmen Plan Annual

The New York Society of Craftsmen has scheduled its annual exhibition of contemporary crafts for the period March 11 to 23 at the Argent Gallery. Ceramics, metal-work, jewelry, enamels and weaving will be shown.

George Blumenthal, president of the Metropolitan Museum and a member of the Society, has offered two prizes of \$30 and \$20.

Federal Murals at Whitney

Mural designs for Federal buildings will be the next show at the Whitney Museum, opening Feb. 27. The current Whitney annual closes Sunday evening Feb. 18, and the week's interim will be used installing the loan show of murals.

Marks Eighth Mile

EIGHT YEARS AGO, when the Great Depression was in full control of the land and art dealers moved with a furtive crawl, Alan D. Gruskin courageously founded his Midtown Galleries. This month, to mark the eighth anniversary of that occasion and to celebrate the organization's steady rise to national prominence, he is presenting a show of the paintings, watercolors, drawings and sculpture that represent the artists now associated with him in the Midtown co-operative group. Besides including names that now rank high in contemporary art circles, the show is an eloquent visual tribute to the gallery's achievement through efficient management.

Hortense Saunders of the *World-Telegram* in reviewing the show characterized Isabel Bishop's *Nude* as "a fine sensitive painting;" and of Doris Rosenthal's newest oil, *El Salon de Billares*, she wrote that "it is one of the best of her fine Mexican studies. It has dash and verve."

Far from a rehang of previously seen works, the show is made up mostly of works fresh from the member artists' studios. In this category is Zoltan Sepesky's *Afternoon Skiing*, a finely toned landscape, rich in the mood of an outdoor winter day. Anatol Shulkin's *Still Life with Pheasant* is a large new work, brilliant in color, and Frederic Taubes' newly finished *Study of a Manikin* is an example of pigmentation that sings in full harmony. *Dance Group* by Paul Meltzner is alive with rhythms closely akin to the dance depicted. Landscapes of solidity and sound color represent Margit Varga, Maurice Freedman and Alfred Kraemer.

Alzira Peirce's *Hunting for Crayfish* is also a recent work, while Waldo Peirce's oil version of a *Maine Swimming Hole* was first exhibited in the 1939 Carnegie International. The group of oils is completed by works from the studios of Minna Citron, Adelaide de Groot, Vincent Drennan, Emlen Etting, Philip Evergood, Renee Lahm, Fred Nagler, Betty Parsons, William Palmer, Miron Sokole, Isaac Soyfer and Vincent Spagna.

Jacob Getlar Smith and Lionel S. Reiss are represented by watercolors, Edward Laning by a drawing, and Herbert Ferber, Minna Harkavy and Arline Wingate by sculptures.

Afternoon Skiing: ZOLTAN SEPESKY. On View at Midtown Galleries.



15th February, 1940



Boots on the Beach: JULIAN LEVI

Julian Levi Leavens Realism With Charm

JULIAN LEVI, whose favorite painting ground is the bleached seacoast haunts of fishing people, is holding his first one-man show at the Downtown Gallery, New York, after having already won the recognition of three museums and many private collectors. Levi's work, hitherto seen only in large group shows, will be on view from Feb. 20 until March 3.

A product of the Pennsylvania Academy and its famous Cresson scholarship, Levi received the impact of European modernism while still a Philadelphia art student. After going to Europe on the Cresson stipend, he came back to America with the lessons of the old masters on the one hand and of Picasso and Leger on the other. Until the early thirties his principle paintings were abstractions.

"Levi's coming of age," writes Elizabeth

McCausland in a monograph on the artist in *Parnassus*, "may be said to date from 1932, when he returned to New York, his birthplace. With his exhibition at the Crillon Galleries, Philadelphia, in 1933 he ended the phase of flower studies and abstractions. With his joining of An American Group in 1934, he embarked on a new period, that of social awareness. Certainly Levi is not a social artist in a hackneyed sense. But he is a social artist insofar as he consciously associates himself with other painters and as he seeks to make the content of his canvases human instead of non-human."

The present show contains paintings done since 1937. The scenes of fishing people, painted in Provincetown and along Barnegat Bay in New Jersey, predominate, while a group of informal portraits and a still life complete the range of subject matter. In his fishing scenes Levi finds pleasure in one particular aspect: the beach landscape that has been scoured clean by wind and water. The realism is mixed with charm.

The subject of Levi's paintings recalls in some instances the neo-Romantic dreams of the French artists, Berman and Berard, and, more faintly, the tide-water painter, Leonid, but Levi is always less darkly ponderous than the Frenchmen, more happily factual. He "loves Winslow Homer, but is more congenial to Ryder," claims Miss McCausland. Loving Homer, he loves facts, and the view of rubber boots in *Boots on the Beach* or *The Old Bulkhead* are scenes of everyday life along any coast. His *Fisherman Family*, *The Writer at Home*, *Miss Barnegat City* and *Jean's Straw Hat*—all of them studies of particular personages—display a sensitivity before the fact, directing both selection and execution.

Wolfe Art Club Annual

The Catherine Lorillard Wolf Art Club is holding its 43rd annual exhibition in the Academy Room of the Fine Arts Building, 215 West 57th Street, New York, until Feb. 23. Hours are from 10 A. M. to 6 P. M., daily, Sundays 1 P. M. to 6 P. M. Admission is free.



The Blue Door: BARBARA PATTISON
Awarded Association's First Prize of \$100



Sarah and Abraham: JANET DE COUX
Awarded Craig Prize for Creative Sculpture

Optimism Keynote of 30th Annual by Pittsburgh Artists

"A NEW MOOD is coming up over the art horizon. A mood that has given life and a new lilt to the 30th annual exhibition of the Associated Artists of Pittsburgh. Its key-note is optimism. Gone are the tumble-down shacks and gloomy skies and much of the brown-gravy pigment."

With this enthusiastic paragraph Dorothy Kantner, critic for the Pittsburgh *Sun-Telegraph*, began her review of the 30th annual local artists' show, which is on view until March 10 in the Carnegie Institute Galleries. The exhibition, characterized by Miss Kantner as "fine," comprises 288 oils, 63 watercolors, 8 prints, 28 sculptures and a large number of craft exhibits.

"Our enthusiasm," continued the *Sun-Telegraph* critic, "goes for the show as a whole. It does not extend to the prizes. This year's jury played queer pranks in its selection; queerer ones in its awards. Slashing unmercifully in some directions, going sloppily sentimental in others, it wound up with a group of prizes as incomprehensible as Earle's appointment to Bulgaria."

Responsible for the selection of the show and the award of prizes were two juries. John Carroll, Robert Brackman and Judson Smith judged the paintings, prints and drawings; Paul Fjelde and Viktor Schreckengost, the sculpture and crafts.

The Carnegie Institute prize of \$250 for the best group of paintings went to Richard Crist for his *The Last Tree* and *The Archaeologists*—"both labored but lifeless," according to Miss Kantner. "The latter, in the Hofer manner but not in the Hofer mood, is the most arresting of the two." Jeanette Jena of the *Post-Gazette* also thought *The Archaeologists* to be the better picture. For her it was "a dramatization of mass and weight, the figures of the men, the rocks, the hills, the earth, combining in a classic pattern which is quiet and dynamic at once."

Barbara Pattison took the Association's first

prize of \$100 with her canvas, *The Blue Door*, which Miss Kantner reported as "competent but undistinguished," and Miss Jena as "one of the loveliest pictures in the show. Low keyed in color, luminous and mother-of-pearl like the end of an autumn afternoon, this is a very gentle painting."

The Association's second prize of \$75 went to Margaret Edmonds Jensen's *Portrait of a Boy*, which was "a sincere piece of work, sympathetically handled and harmonious in color," for Miss Kantner, and "a 'small fry' at his most appealing," to Miss Jena. Third Association prize (\$50) went to William Riggs

for his watercolor, *Brittany Fishing Village*, gay in the Duffy mood and manner. Riggs also won the Art Society prize of \$100 with a much disputed oil, *Farm—Washington County*. The *Post-Gazette* critic described it as "an excellent picture," whereas the *Sun-Telegraph* critic reported that it was "blurred, unplanned and still in a sketchy, experimental stage."

The two critics were in accord in liking C. Kermit Ewing's *Always Manana*, which took the Ida Smith Memorial prize of \$50 for the best figure study in the show. Both liked Virginia Cuthbert's *Demolition*, which took the \$75 Rosenbloom watercolor prize, and Louise Pershing's *Riding Stable*, Pittsburgh, which took the \$25 watercolor prize.

Named to top honors in the black and white division was Louise Rys' *Peace Conference*, and in the sculpture division, Janet de Coud's *Sarah and Abraham*. Next two sculpture award winners were Frances B. McFadden's *Girl Figure* and Dorothy W. Riester's *Head of Ronnie*.

In the crafts division, the Benshoff prize of \$50 went to Frederic C. Clayter, the association's president, and the Grogan award of \$25 to his wife, Mrs. Frances Clayter. Other craft awards went to Agnes Bittakeer and Thomas Patterson. Ceramic prizes went to Wesley Mills and Arthur Pulos.

In a paragraph headed "entries giving us special pleasure," Miss Kantner listed the exhibits of: Clarence H. Carter, Joseph R. Fro-la, Frank Melega, Vincent Nesbert, Roy Hilton, Samuel Rosenberg, Clarence McWilliams, Barbara Pattison, Louise Pershing, Nina Scull, Raymond Simboli and Everett Glasgow.

The Next Editor

BORN: To Peyton Boswell and Edna Marsh Boswell, Feb. 7, 1940, at 1:46 A.M., a son entitled Peyton, Jr. Statistics: weight, 8 lbs.; height, 20½ inches; chest, 14 inches; feet (skip it). Characteristics: cleft chin, bushy eyebrows, a perplexed look.

\$12,558 for the Finns

The "Blind Auction" of paintings contributed by American artists for the Finnish Relief Fund, held at the Gotham Hotel Branch of the Grand Central Galleries from Jan. 22 to Feb. 3, was an unqualified success. A total of \$12,558 was raised, according to an announcement by Robert Macbeth, Chairman of the Dealer's Committee, and every cent will be turned over to Mayor LaGuardia, Chairman of the New York Chapter of the Finnish Relief Fund.

Of the 249 oils and watercolors in the exhibition, only three remained without bids. It is estimated that more than 10,000 persons viewed the paintings, all with the desire to buy in their eyes, and there were 721 bids. These bidders enjoyed for a few hours, at least, the feeling of ownership. The fine spirit of generosity and co-operation shown by the 249 artists, who gave their art for Finland, and the 19 American art dealers, who underwrote every expense, was a thing of beautiful amazement to anyone familiar with New York art circles. It showed what could be done when the hatchet is buried.

—THE EDITOR.

Pinocchio

BESIDES RATING as four-star entertainment, Walt Disney's productions represent an eminently successful fusion of the arts. In them, designers, watercolorists, writers and musicians contribute their talents and evolve a product that, in addition to enlivening the motion picture screens in every land, finds its way into the important museums and is reviewed not only by movie writers but also by art critics.

Disney's latest production, *Pinocchio*, has, in screen form, reached New York theaters and, in the form of original watercolor panels, entered the Kennedy, the Harlow and the Julien Levy galleries. Howard Barnes, cinema critic for the *Herald Tribune* hailed it as "magnificent . . . a compound of imagination and craftsmanship, of beauty and eloquence which is to be found only in great works of art." And Frank S. Nugent of the *Times* found much to praise in the drawing, the handling of shadows and highlights and the color.

Last summer, when C. J. Bulliet, art critic for the Chicago *Daily News* viewed a preliminary showing of the film in Disney's studio (THE ART DIGEST, September, 1939), he wrote: "The storm scene was overwhelming. . . . Here was 'abstract' art that was great. The difference between Disney's lines and volumes indicating the storm and the 'abstractions' of our 'pewee Picassos' is that Disney's 'abstracts' definitely function—have something significant to do, and do it. Picasso's abstractions and the abstractions of Braque likewise are profoundly 'functional,' whereas our 'pewee Picassos' and 'midget Matisses' are trivial imitations of the surface features of the work of their betters."

Aside from the essentially abstract sequences referred to by Bulliet, the work of the Disney artists is marked by solid realism. Perspective, third dimension, composition, luminous color are some of the qualities that combine to create landscapes of lyric beauty and compositions vividly colorful and imaginative. *Pinocchio*, from many angles, shows considerable advancement over the earlier *Snow White*.

Plaudits for *Pinocchio* spilled over the theater and art pages and brightened, in the case of the New York *Post*, the solemn editorial page. Summed up the *Post's* editorial writer: "Walt Disney has invented a new art and a very profound one. The animated cartoon under his hand has developed into a fourth dimensional world where anything can and does happen—where laws of gravitation are suspended, where physical resistance becomes limitless and, beyond all that, the sensitive imagination of a great artist has created something very close to the work of a real genius."

Twelve Argent Artists

The Argent Galleries early this month staged a multi-faceted show of oils, watercolors and sculpture by twelve members of the organization's group. Landscapes depicting New England and Eastern scenes were contributed by Gertrude Nason, Stowell Fisher, Ethel Katz, Betty W. Parish, Edith Bry and Edna L. Bernstein. A group of adroitly modeled bronze groups represented Doris Caesar, and several terra cotta figures and heads, Clara Shainess. Dorothy Eisner contributed still lifes, Ethel L. Smul a group including a busy harbor scene, Margaret Huntington, a series of watercolors of the New York World's Fair, and Muriel V. Sibell, landscape lithographs.

In an adjacent gallery was held at the same time (both shows closed Feb. 10) an exhibition of pastel portraits of dogs by Joyce MacNichol.

15th February, 1940



Gourds: GRACE GEMBERLING
Awarded Pennsylvania Academy Fellowship Prize

Honored at the Pennsylvania Academy

IN ADDITION to the prize winners reproduced in the last issue of THE ART DIGEST, three more honors have been awarded to exhibitors in the 135th annual exhibition of painting and sculpture at the Pennsylvania Academy (on view until March 3).

The \$100 Fellowship Prize, offered by members of the Fellowship of the Pennsylvania Academy to one of its members, went to Grace Gemberling for her still life, *Gourds*, according to an announcement by Roy C. Nuse, president of the Fellowship. Miss Gemberling, who left the Academy in 1924 a double-Cresson winner, has been the recipient of several important awards including the Mary Smith Prize. Roswell Weidner, instructor in still life at the Academy, received honorable mention for *County Fair*. Jurors were: Alfred G. B. Steel, president; John F. Lewis, Jr., member of the Board; Joseph T. Fraser, Jr., secretary; and Daniel Garber, instructor.

The \$100 Mary Smith Prize, for the best painting by a Philadelphia woman artist, was

Quita Woodward: VIOLET OAKLEY
Awarded Lippincott \$300 Prize



awarded to Frances Cowan (Mrs. James Heugh), fourth-year student at the Academy, the second student-exhibitor to win a prize in nearly 50 years. Miss Cowan's *Wetzel's Kitchen* is a vivid, gay canvas depicting a Pennsylvania Dutch family at mealtime in their old-fashioned farm kitchen. It was chosen for "originality of subject, beauty of design and drawing, color and execution." She was a winner of a Cresson Traveling Scholarship last year and was in Europe when war broke.

The \$300 Walter Lippincott Prize, for the best figure in oil, was voted to Violet Oakley, prominent muralist. Miss Oakley received her first important prize in 1904 at the St. Louis Exposition, and among the awards she has earned during her long and successful career are the Gold Medal of Honor at the Pennsylvania Academy in 1905 and the Philadelphia Prize from the same institution in 1922. She studied at the Academy under Cecilia Beaux.

The Smith and Lippincott prizes were designated by the Academy's Committee on Exhibition, composed of Henry S. Drinker, Jr., Joseph E. Widener, Marshall S. Morgan, Sydney E. Martin and William Clarke Mason.

Non-Objective Americans

While the Italian loans from the San Francisco old master show are holding the stage at New York's Museum of Modern Art, the Museum of Non-objective Painting is playing host to the non-objective painters who were included in the Golden Gate contemporary display. The show, which is the second temporary exhibition of American painters to be sponsored by the museum, includes Penrod Centurion, John Ferren, Gerome Kamrowski, Hilla Rebay, Ralph Scarlett, Charles Smith, John von Wicht and John Xceron.

In announcing the exhibition, Baroness Hilla Rebay, curator of the Solomon R. Guggenheim Foundation, parent organization of the non-objective museum, said: "In keeping with the educational work of the Foundation, every effort will be made to bring the public directly in contact with the artists themselves. In this way, new collectors may have the joy of knowing the artists personally and an opportunity to obtain contemporary paintings which may some day be priceless in value."



Portrait of Eugene Higgins: SIDNEY E. DICKINSON

Dickinson Shows Non-Routine Portraits

AFTER AN ABSENCE of several years from the ranks of one-man exhibitors, Sidney Dickinson is back, a selection of his vigorously painted figure pieces being the feature presentation, until Feb. 17, at the Gotham Hotel quarters of the Grand Central Art Galleries. His canvases marked with the imprint of a swift, disciplined brush, range from a small head study, *Dancer*, to a huge, vividly colored composition, *Nude*. Also present is his striking portrait, *The Pretty Book*, which was reproduced in the April 1, 1933, issue of *THE ART DIGEST* when it won the Maynard Portrait Prize at the National Academy.

New York critics found favor in the Dickinson works. "He paints," wrote Melville Upton in the *Sun*, "with tenderness, or dash and decision, as the occasion demands, and without previously knowing the sitters one carries away the impression that he knows them now."

Royal Cortissoz, of the *Herald Tribune*, after commenting on Dickinson's immense joy in the "sheer manipulation of paint," added as a counter observation that he had

also "the defect of that quality. His gusto, I gather, hastens his brush, and in consequence the large *Nude* which reflects his most ambitious effort is deficient in the niceties of modeling. . . . One is reassured, however, on turning to the portraits which largely make up the show. . . . In portraits like the suavely painted profile of *William Church Osborn*, the delicate interpretation of the personality of *C. C. Burlingham*, the freely handled and quite captivating *Frederick K. Detwiller* and the expressive *A. Montgomery Fayette*, Mr. Dickinson is in full command of his instruments and uses them to altogether convincing ends."

Edward Alden Jewell, of the *Times*, noted "the new vigorous forthrightness" of the Dickinson brush and said "there are some very stalwart portraits here, beside which the large *Nude* shrinks to the status of tawdry salon clatter."

After singling out the "splendid head" of Eugene Higgins, Hortense Saunders wrote in the *World Telegram* that "while Dickinson probably would be called an academic painter, there is nothing photographic about his work, just as there is nothing distorted or ultra-modern in his treatment. . . . his painting never is routine or standardized."

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Out of Ohio

A SELECTION of 20 oils and 10 watercolors from the Fifth Annual New Year Show at the Butler Art Institute, Youngstown, Ohio, has been assembled to circuit through the country, and is on view until Feb. 25 at the Riverside Museum in New York City. The show will later travel to Rochester, Cleveland, Wooster, Massillon, Kent, and White Sulphur Springs.

The circuit show was selected from an annual of 307 works, chosen from 1,037 artists from the three states, Ohio, Pennsylvania, and West Virginia. Now in its fifth year, the exhibition is one of the most important Middle West art events. More than \$500 in cash awards were dispersed by the jury of selection, which comprised Paul Sample, Cameron Booth and Charles Rosen.

Commenting on the New York exhibit of the circuit show, Edward Alden Jewell of the *Times* felt that the small group could hardly be considered a cross-section,—"cannot be called more than a cross-section of a cross-section. Many of the pictures are ably painted. One of the best of the oils is Alexander Kostellow's *Remnants*. A few of the participating artists, among them Francis Speight and Henry G. Keller, are well known here."

Elected by Modern Museum

Stephen C. Clark, chairman of the Board of Trustees of the Museum of Modern Art, announces the election of four new members to the Board: Mrs. John S. Parkinson, Jr., Henry R. Luce, Alfred H. Barr, Jr., John E. Abbott.

Henry R. Luce is chairman of the board of Time, Inc., publishers of *Time*, *Life*, *Fortune* and *The Architectural Forum*, magazines which have been active for a number of years in bringing art and news of art to a large public. Mrs. Parkinson is the daughter of Cornelius N. Bliss and the niece of the late Miss Lillie P. Bliss, one of the founders of the museum. Alfred H. Barr, Jr., has been director of the museum since it was founded in 1929 and was made vice-president in July, 1939. Mr. Abbott is executive vice-president.

Ceramics by Rae Koch

The first ceramic show ever held at the Springfield (Mass.) Museum of Fine Arts will open Feb. 20 with an exhibition of the work of Rae Koch. Continuing through March 15, the display will represent the recent work of this widely known artist.

Two other exhibitions are presenting Mrs. Koch's ceramics. One of them, at the National Arts Club in New York, will be on view until Feb. 29, the other, at the Argent Gallery, is scheduled from March 11 to 23.

New York Sees Warshawsky

After a prolonged residence in Paris, A. G. Warshawsky, prominent American artist, is again painting in New York. His latest exhibition, which is on view at the Reinhardt Galleries until March 2, will be reviewed in the next issue of the *DIGEST*.

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THE ART AUCTION DINNER sponsored by the American Committee for Christian Refugees and the Jewish Joint Distribution Committee to raise funds for European refugees, netted the sponsoring organizations approximately \$17,000. Highest prices of the evening were two bids of \$1,500 each, one by Thomas J. Watson, president of the International Business Machines Company, for a Degas pastel, *Head of a Woman*, donated by Mrs. Edouard Jonas; and the other by Wildenstein & Company for a large H'ang-Hsi temple vase contributed by John D. Rockefeller, Jr.

Two artists, Wayman Adams and E. Bernard Lintott, contributed portrait commissions. The Adams commission brought \$650 from Lily Pons, and the Lintott commission, \$600 from Mrs. Theodore F. Savage. In the latter case an anonymous donor contributed \$1,200 to bring the price up to Lintott's \$1,800 minimum fee. Rembrandt's *Portrait of Cornelis Claesz Anso* and *Old Man With Beard*, both etchings, brought \$300 each from anonymous bidders. Mr. Watson also paid \$350 each for an Eilshemius oil and wash drawing by Constantin Guys.

Conducting the auction were such luminaries as Lily Pons; John Kieran of the *Times* and *Information Please*; Kitty Carlisle, actress; Dr. Frank Kingdon, president of the University of Newark; and Dr. Harry Woodburn Chase, chancellor of New York University.

Springfield Holds Annual

First prize at the Springfield Art League's 21st annual members show, on view at the Smith Art Gallery in Springfield, Mass., until Feb. 18, was awarded to Henrik Meyer for his oil, *Incoming Fog*. The prize, carrying a cash award of \$150, was given on the basis of its "quiet distinction, handsome design and handling, and a unified relationship of color," according to a statement by the jury comprising Hilda Belcher, William Germain Dooley and Umberto Romano.

Other painting awards were: first honorable mention to John F. Gallagher for *La Chatte*; second honorable mention to Harold Holmes Wrenn for *The Shore Road*. The \$100 watercolor prize was awarded to Cady Wells for *Summer Rains*, a "somber, strong, expressive design, rich in tone quality akin to Chinese brush drawing, sheer heavy line and quite original in approach."

In the sculpture section first prize went to Mitzi Solomon for her limestone *Figure*, and honorable mention to Walter Rotan.



The New Apprentice: MOSES SOYER

Moses Soyer Who Paints With Human Insight

GAUNT YOUNG LADIES of New York City's high schools, hard-working dancing classes, and harder working factory girls are portrayed with sympathy and tenderness in a large group of canvases by Moses Soyer, on view at the Macbeth Galleries, until Feb. 19. While others sing praises of the city's famed glamour girls and debutantes, Soyer clings steadfastly to portraying his wistful, wearied creatures.

The artist, a brother of Raphael and Isaac Soyer who form an important trio of painters, is showing a group of 36 pictures, large and small, each of which contains one or several

figures as protagonists in a play of anatomical form that reaches its best in the series of ballet dancers. One painting however, departs from this pattern: the large, sober smoky *Portrait of the Artist's Father*. In all, the show is "the sturdiest revelation of Soyer's talent, his maturity and ability to paint with warm human insight that I have yet seen," writes Jerome Klein in the *Post*.

Edward Alden Jewell of the *Times* detected a smoothing out in the new paintings: "The erstwhile coarseness of touch appears in process of being ironed out. His color has taken on a kind of softened bloom and forms are defined with more precision."

The sober portrait of Soyer's father, Margaret Bruening of the *Journal-American* considered the artist's best achievement. Though sometimes finding a "surface facility" in his work, Miss Bruening praised the design in most of the ballet paintings. Soyer, she believes, "has mastered the ABC of anatomy so well that he can afford to forget about it and give spontaneity to his remarkable range of bodily expression—the give and take of muscular tensions, the apparently careless but really practical control of posture."

The Academy's 114th

The big event on the New York art calendar for next month is the 114th Annual of the National Academy. Opening March 15th and continuing through April 11th, the annual offers to exhibitors prizes totaling \$4,500. The "Where To Show" Calendar (page 34) gives other details for artists wishing to submit.

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Plowing It Under: THOMAS HART BENTON

Texas Reviews the Career of Tom Benton

THE DALLAS MUSEUM this month is host to the largest and most important Thomas Benton exhibition ever presented in the South, the section this eminent American artist knows and paints best. From the retrospective exhibition which opened the new galleries of the Associated American Artists in New York last April, Richard Foster Howard, Dallas director, selected such famous Benton paintings as *Susanna and the Elders*, *Jealous Lover of Lone Green Valley*, *Lost Penny* and *Plowing It Under*, the latter one of the artist's most pungent contemporary comments.

In the Dallas display Benton's paintings of all periods are presented side by side, from his first impressionistic style in 1908, on through his interest in abstraction and "synchronism," up to 1923 when he abandoned oil and started to develop with tempera the characteristic style of painting which the public knows. Featured are five paintings executed by Benton in the past year and a half—such as *Susanna* and *Lost Penny*—which show a definite change of style, subject and technique from the works commonly associated with his name. These reveal a new utilization of texture in painting, a trend that is increasingly noticeable in studios this season.

Benton is one of America's ranking muralists, and this phase of his talent is represented in Dallas by a series of oil-tempera sketches for his controversial mural which now dec-

orates the Missouri State Capitol at Jefferson City. Among these are the panels illustrating *Jesse James* and *Huck Finn*. Among the lithographs may be seen such popular subjects as *Frankie and Johnny*, *Lonesome Road*, *Minstrel Show* and *Goin' Home*.

Portraitists in Review

Under the chairmanship of Mrs. Frederick Johnson, the Art Committee of Palm Beach's Society of The Four Arts is sponsoring, until Feb. 20, an exhibition of canvases by 34 prominent portrait painters. At the show, Palm Beach's winter citizens, comprising a rich field for portrait commissions, can view a cross section of current portrait painting both American and European.

The exhibitors are: Boris Chaliapin. E. Bernard Lintott, Gerald L. Brockhurst, Simon Elwes, Charles Baskerville, Jr., Savely Sorine, Philip Giddens, Clara Fargo Thomas, Maria de Kammerer, Luigi Lucioni, Dorothy Vacaji and Jere Wickwire, Charles Hopkinson, John C. Johansen, Leopold Seyffert, Edward Murray, Leonobel Jacobs, William Van Dresser, Medina Henrique, Murray Hoffman, Mary Mackinnon, Albert Herter, Malcolm Humphreys, Duncan McGregor, Victor White, Albert Sterner, Kanelba, Eleanor Weeden, Franklyn Watkins, Adele Herter, Baron Kurt Von Pantz, Channing Hare, Natalie Van Vleck and Nicolas Macsonde.

All-Iowa

Iowa, great agricultural state, is each year finding itself more and more publicized in art periodicals. Home state of Grant Wood, it is also the home of Cornell College (at Mt. Vernon), which this year organized another All-Iowa exhibition, made up of oils, watercolors, drawings and sculptures by artists from every section of the state.

From 400 submissions, the jury, composed of Francis Chapin, Paul Harris and Lester D. Longman, selected 275 works which were presented last month in Cornell's Armstrong Hall. The same jurymen allotted awards to 28 of the exhibitors and then selected 94 examples, including the award winners, for the 1940 Traveling Iowa Exhibition, which, until Feb. 29, is on view in the art building at the University of Iowa. Des Moines, Omaha and Cedar Falls are, successively, to exhibit the show.

Headlining the presentation are the five artists whose work was adjudged best in their respective categories: Marvin Cone's *Haunted House* (oil), Charles Okerbloom, Jr.'s *Iowa City Landscape* (watercolor), Dorothy Skewis's *Storm Lake* (black and white), Don Anderson's *Party Night* (oil or tempera) and Carl Heescher's *Banjoist* (sculpture). Close behind follow the three exhibitors whose work took the prizes for outstanding exhibits by artists under 30: Frances Senska, whose *Portrait of Hans* received the honor in the oil section; Verlin Cassill, whose *Garbo Laughs* was named from among the watercolors; and Lloyd Pierce, whose *Between Rounds* won out in the black and white division. Betty Schmidt won the college's special award of \$25 with *Dressed Up*.

The three awards for distinction in any media by women went to Edith Sternfeld, Dorothy Westaby and Criss Glasell. In addition to these, 16 gold awards were presented to artists whose exhibits received, next to the prizewinners, the largest number of jury votes. The gold awards in oil went to: Jarold Talbot, Arnold Pyle, Richard Gates, John Horns and Bertram Adams; in watercolor to: Clifford Jones, Mary Belle Merritt, Mrs. Lela Briggs, Margaret Reynolds and Edward E. Boerner; in sculpture to: Clifford E. Adams, James Klimo and Shirley Briggs; and in prints and drawings to: Persis Robertson, Phil Henderson and Ralph Reynolds.

In summation, the show was, according to Cornell College officials, "a triumph for the younger group in the State," and it demonstrated by "vigor, independence and individuality" that Iowa artists, with few exceptions, "were through following set styles."

Pope Paul III Leads

The largest daily attendance in the entire ten years' existence of the Museum of Modern Art was broken Saturday Feb. 3, 1940, when 7,206 persons visited the Italian masters show. The popular balloting during the first week of the exhibit has put Titian's *Pope Paul III* far to the front as the greatest picture in the show. This is contrary to expectations that Botticelli's *Birth of Venus* or Raphael's *Madonna of the Chair* would receive the greatest public acclaim.

Agnes Jones, Artist

Mrs. Agnes B. Jones, artist and wife of Samuel T. Jones a vice-president of the Chemical Bank and Trust Co., died at her Montclair, N. J., home on Jan. 29 at the age of 72. A landscapist who studied her art both in Europe and America, Mrs. Jones was a life member of the Art Students League and a trustee of the Montclair Art Museum.

ANDRÉE RUELLAN

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Their Mother's Art

THE CAREER of an unusual artist is reviewed in the memorial exhibition of watercolors by L. Dixon Miller Kremp, on view at the Alonzo Gallery, New York, until March 9. Figure pieces and still lifes, the Kremp exhibits are particularly rich in color, being, in many instances, possessed of a velvety richness. The flower still lifes are rendered in flat areas of wash, each defined by an outline that, along with the color, creates a pattern—an abstraction, in a restricted sense, of the natural forms depicted. The design in many cases has about it an Oriental cast.

Quoted in the catalogue is an appraisal of Mrs. Kremp by Ralph M. Pearson. "I do think," wrote Pearson, "she had the genuine inner vision which perceived the essential qualities of things and life about her and a rare intuitive power in the organization of color, space and form into authentic visual harmony of design. These, to me, are the basic qualities in the art of the picture. Without them the picture making becomes craft; with them it becomes art."

An unusual feature of the show is the absence of titles. Alonzo, the gallery director explains: "Titles are often superfluous when art is present in paintings. Therefore each picture is numbered instead of titled."

Mrs. Kremp, who died last year, began painting in her 70th year, and several of her earliest works—included in the show—were accepted for exhibition in the Pennsylvania Academy watercolor annuals. Surviving the artist are her daughter and son, Marie, a painter and dancer, and Lewis M. Kremp, a writer (Alonzo). The exhibition is a beautiful tribute by the two to the mother they loved and respected so highly, and the public expression of such love, in these days of hate and distrust, is *news*.

From the Dawn of Man

California, which last year was host to an exhibition on the Culture of the Pacific Basin, is, through the *American Excavations in the Near East* exhibition now on view at the Mills College Art Gallery, affording Californians an opportunity to study the culture of an entirely different section of the globe. Assembled with the co-operation of Yale and Princeton universities, the American Institute for Iranian Art and Archaeology in New York, the Pacific School of Religion in Berkeley and private collectors, the show brings for the first time to the West Coast bronzes from Luristan in Persia, glass and metal work from Antioch and Mesopotamia and Coptic textiles from Egypt—all illustrating the contributions made by Asia Minor to the history of civilization from the dawn of mankind to the early Christian period.

An added feature is a series of lectures to be given by authorities on branches of knowledge visualized by the exhibits. The show is one of a series of scholarly presentations, the first of which, a Chinese exhibition, was organized by Mills College in 1934, under the direction of Director Alfred Neumeyer.



April, Washington Square: ANDRÉE RUELLAN

Andree Ruellan Exhibits Her Action Oils

ANDRÉE RUELLAN, when she makes her painting treks, has a keen eye for the quality of light peculiar to each section and for the humble tasks and pastimes of the natives. east to the center of art lane at 59 West 56th view until Feb. 24 at the Walker Galleries, are accurate transcriptions of the places and people that have stirred her feelings.

Suffused with the luminous, light air of the South are several of the exhibits, particularly *Market Place*, a canvas which was seen previously in the 1939 Carnegie International. The colors are muted, the characters adroitly delineated, and, as in most of her figure compositions, there is action. Here the activity and movement in the main section of the canvas is accentuated by the languid immobility of dock loungers seen toward the rear.

Another work known to Carnegie visitors is *Spring in Bleeker Street* (shown in Pitts-

burgh in 1938). Definition of form here is incisive, in keeping with the atmospheric clarity that gives this spring day a crystalline brilliancy. The scene, dominated by a delivery boy, is compounded of elements unmistakably at home on Greenwich Village's Bleeker Street.

Just a few blocks north is another Village landmark which, in the canvas, *April, Washington Square*, Miss Ruellan has painted with keen awareness of the moist softness that envelops trees and buildings after a passing April shower. Sharp accents are provided by trees, the leafless limbs and trunks of which create an intricate pattern against the Washington Square arch and the saturated sky.

Still lifes, rich in texture and color, add variety the display of action oils. Many of the subjects caught in the canvases are seen also in lightly shaded drawings that conclude the show.

Progress of Vendome Gallery

The Vendome Gallery which pioneered on New York's West 57th Street, having held forth at the farthest point away from Fifth Avenue of any of the galleries, is moving back to the center of art lane at 59 West 56th Street. Explaining the move, Joseph Buzzelli, director of the gallery, states cryptically one reason, "Progress."

Initiating the spacious new galleries of the Vendome group will be a show by Polly Parkman—her New York debut—from Feb. 19 to March 2. Miss Parkman, a pupil of the Vesper George School and Jerry Farnsworth, will exhibit figures, landscapes and still lifes in oil. She has previously exhibited only in group shows, including the last Corcoran Biennial and the recent Allied Artists Annual.

The Vendome Gallery is a co-operative enterprise with a membership of artists who pay

\$3 a year and are entitled to exhibit in all of its group shows and have a voice in the management of the gallery's affairs. The director is himself an artist.

Utrillo for Buffalo

A poetic interpretation of Brittany done in Utrillo's white period, *Le Coquet, Brittany*, has been acquired by the Albright Art Gallery for its new Room of Contemporary Art, established last year by the Knox family. The painting was done between 1909 and 1912.

"Unlike the artist's later work," writes John Hagerty of the Albright Gallery, "the composition here is not manufactured. It is a natural arrangement with a charming mysticism and sensitivity which, unfortunately, disappears in the artist's later work." Figures are subtly suggested at the doorways and at the windows.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

WITH THE MODERN MUSEUM'S Italian show still topping all others, and the rapid pace of new shows maintaining itself, the season continues at full stride. There is variety and diversity, big shows and little, newcomers and veteran artists giving a checkered aspect to 57th Street. With it all, however, there seems to be a lack of salient trends, a dearth of forces-working-beneath.

San Franciscans and Chicagoans who have already seen the paintings now on view at the Modern will be interested to know that Titian's *Pope Paul III* has, more than any other of the Italian masterpieces, captured New Yorkers. In the popularity poll it is running ahead of Raphael's *Madonna of the Chair* and Botticelli's *Birth of Venus*. The three, in that order, are followed in preference by Michaelangelo's *Madonna and Child*, Verrocchio's *David*, and Palma Vecchio's *Holy Family with St. Catherine and John the Baptist*. Attendance at the museum is heaviest in history, and its ground floor lobby has the aspect of Macy's just before Christmas. This is due partly to the overwhelming predominance of women visitors.

French Contrasts

For sheer contrasts, the new exhibition at Carroll Carstairs Gallery leads everything; it presents side by side in both oil and watercolor the two Frenchmen, Raoul Dufy and André Dunoyer de Segonzac. Mr. Carstairs writes in the catalogue that these two contemporaries and compatriots are as wide apart artistically as, in a purely political sense, a French Leftist might be from a Rightist. "Segonzac has the solid, Dufy the light touch; Segonzac is sombre, Dufy is gay; Segonzac is solemn, Dufy is witty; Segonzac is profound, Dufy is amusing; Segonzac has his roots deep in the past, while Dufy sees and interpretes in a spontaneous and individual way."

Mr. Carstairs has assembled some of the best works of both artists and there are more than 60 pictures altogether. In one instance the two have painted the same subject, a view of Versailles. Jerome Klein of the *Post* points out their difference: "Segonzac finds in Versailles a historic remnant of the long dead royalist regime. In this rich landscape the past is virtually overgrown by the living present. But Dufy steps into Versailles as though to keep an appointment with the lords and la-

dies." In the same review Klein labels Dufy "a streamlined rococo." He ranks the two equally in the watercolor medium, but places Segonzac first in the oil medium.

The *Sun* reviewer, Melville Upton, described turning from Dufy to Segonzac as like "passing from sunlight into the muted dusk of a cathedral. And to carry the simile further, it is a place for lingering and contemplation, both of which will be amply repaid."

What They Looked Like

In the ten years between 1822 and 1832 the American genre painter, John H. I. Browere, made a set of life-masks of American patriots, among them three presidents of the United States. This astonishing collection is on exhibition at the Knoedler Galleries (until Feb. 24), and though one can hardly term it an art exhibit the show is well worth a visit. It will certainly re-adjust most visitors' opinions of the various forefathers,—opinions founded upon too many vacuous portraits. In the catalogue introduction, the president of the New York State Historical Association, Dixon Ryan Fox, (the association is sponsoring the show) points out, for example, the contrast between Charles C. Ingham's portrait of DeWitt Clinton and the latter's life-mask, made into, as are all the others, a life size bust. The Ingham portrait of Clinton is the one carried on the internal revenue stamp on cigarette packages; "it depicts a weary, sour, and morose old man who has lost faith in the human race." He is anything but that in his life-mask. With head thrust up and out, chin screwed into a fearless and determined knot, Clinton bulks up into space like some ancient Roman general.

Among others represented in the collection are John Adams and John Quincy Adams, James Madison, Dolly Madison, Charles Carroll, Lafayette, Henry Clay and Martin Van Buren. (See life mask of Gilbert Stuart on page 34.)

The American Tradition

By the way, in the catalogue of this Knoedler exhibition there is a letter quoted from John Adams to the sculptor Binon (in answer to a request for a sitting) which provides an illuminating document on the low opinion at least one forefather had concerning art. Wrote the testy ex-President:

"I am afraid you are engaged in specula-

Le Barrage: SEGONZAC. On View at Carstairs Gallery





*Cours d'eau à Monchaux: JEAN PESKÉ
At Durand-Ruel*

tions that will never be profitable. The age of painting and sculpture has not arrived in this country, and I hope it will not arrive very soon. Artists have done what they could with my face and eyes, head and shoulders, stature and figure, and they have made them monsters as fit for exhibition as Harlequin or Clown. They may continue to do so as long as they please. I would not give sixpence for a picture of Raphael or a statue of Phidias."

Small wonder the artists fled to Paris and Rome.

Peské's Quiet Talent

Though perhaps not important paintings, in the stream of art history, the works by Jean Peské on view at Durand-Ruel are certainly pleasant examples of good painting. Done in the older tradition around the years shortly after the war in France, the quiet landscapes are, according to Howard Devree of the *Times*, "firmly designed and brusquely brushed." Melville Upton of the *Sun* wrote that Peské "may not be a poet, but he is a delightful observer of pleasant stretches of countryside and of alluring city streets and parks."

"Although impressionism in its later phases seems to have passed him by untouched," continues Upton, "his work is marked by much brilliancy and clarity of color, a nice observance of values and an unflinching regard for atmospheric effects."

Style & Distinction

A number of large bold drawings of the landscape around Monterey, California, and Alaska and Mexico are on view at the James St. L. O'Toole Gallery in the first New York exhibition by Gene Frances (Mrs. Francis McComas). With a decided flair for sheer design, the artist uses semi-abstract elements of nature to build her strong, generous-sized pictures. They have the aspect of cool calculation, and of precise workmanship.

Albert E. Gallatin describes the drawings as "trenchant and admirably composed," and he recommends the artist with enthusiasm. "No artist on the Pacific coast," he writes in the catalogue, "is more gifted than she, and no other, I think, displays quite as much style and distinction."

Benney: Sturdy, Unpretentious

Another of the first one-man shows of the month is that of Robert L. Benney at the American Salon. Formerly a black-and-white artist exclusively, Benney has learned his dramatic values and puts them to effective use in his oils of the Gaspé peninsular and

of Negro life in the south. He paints the human subjects "in close harmony with their respective backgrounds, directly and vividly," writes Carlyle Burrows in the *Herald Tribune*. "There is no fumbling for the effect of striking luminosity he achieves while telling the story in *Saturday Night, Florida*, and there is equal assurance in the compact organization and painting of his *Perce Rock* and other landscapes unmixed with human interest."

Howard Devree of the *Times* praised Benney's oils as "sturdy, unpretentious paintings, simple and direct in statement."

Max Schnitzler's Debut

Color is everything to Max Schnitzler at the Contemporary Arts Gallery, as Hortense Saunders of the *World-Telegram* points out. "And he particularly loves the reds and yellows of Autumn. For form he cares little, for texture less, but colors sing and vibrate to him." They do that; Schnitzler saturates his canvases with myriad strokes of brilliant pigment that dazzle the eye, but beneath it all there is form. It ranges from the stolid bulk of a peasant woman in *From the Fields*, to a racing, whirling movement that scampers through the canvas entitled *Song of the Woods*. This is Schnitzler's second show.

Pepper's Retrospective

Among the veterans holding shows this month is Charles Hovey Pepper of Boston who has a small yet retrospective exhibit at the Fifteen Gallery. The artist's watercolors are well known to gallery-goers, but his oils which make up the bulk of the present show, are less familiar. Several of the paintings were done in the days when pigments were as fugitive as effects. And underpainting was a lost art. These factors help account for the Whistlerian aspect of a portrait, entitled 1890.

There is a healthy freedom of imagination and technique running through Pepper's work down the years and is evident in the most recent pictures, in which he is experimenting in getting a watercolor effect on canvas through the use of gum arabic. Concerning the oil reproduced below, Margaret Bruening of the *Journal American* writes: "*Susanna*, a head in profile against a black background, possesses a sensuous beauty of textures and colors as well as an eloquence of bodily gesture."

In Memory of Alice Thevin

One of the quiet yet more distinctive shows of the month was held at the Passadoit Gallery with the exhibition of a large number of landscapes by the late Alice Thevin, who

[Please turn to page 34]

*Susanna: CHARLES HOVEY PEPPER
At Fifteen Gallery*



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DORIS CAESAR

FEBRUARY 19-MARCH 2



La Coiffure: PICASSO (1905)

Picasso Acquired

PICASSO'S FAMOUS *La Coiffure*, painted in 1905 during the "blue and rose" period immediately preceding the revolutionary experiments later called cubism, has been purchased from the Marie Harriman Gallery, New York, by Mr. and Mrs. Samuel A. Marx of Chicago. The painting was formerly in the collection of John Quinn, that pioneer in modern art patronage who is now assuming the stature of a legendary figure.

Measuring 49 by 35 inches, *La Coiffure* represents a young woman combing her long hair. It was acquired by Mrs. Edward A. Jordan of Wakefield, R. I., from the Quinn collection and later purchased from Mrs. Jordan by the Marie Harriman Gallery. When it was first exhibited at the Harriman Gallery in November, 1930, Edward Alden Jewell, art critic of the *New York Times*, described the canvas as "monumental in feeling yet at the same time quite ingratiatingly rosy."

La Coiffure, one of the most widely known Picassos in America, has been in constant demand by museums in all parts of the country and has been exhibited at the Metropolitan Museum, the Museum of Modern Art, the Detroit Institute, the Cleveland Museum, the Art Institute of Chicago, the San Francisco Museum, the Philadelphia Museum, the Boston Museum, the Dallas Museum, and the Wadsworth Atheneum in Hartford, Conn.

Last Fall, Mr. Marx acquired Georges Braque's *The Yellow Cloth*, winner of the \$2,500 first prize at the Golden Gate art exhibition and previous to that winner of the \$1,500 Carnegie International first prize in 1937.

Artists Pick Their Jurors

If the artists don't like the Chicago and Vicinity Exhibition at the Chicago Art Institute this year, they will have nobody to blame but themselves. For the jury was selected by ballot of artists submitting work for the annual from a slate of 12 painters and eight sculptors nominated by the Institute. These are the jurors who received the most artist-votes: Alexander Brook, Louis Betts and George Biddle for paintings; Paul Manship and Heinz Warneke for sculpture. There were 872 votes cast.

The annual, 43rd in the long series, will open at the Art Institute on March 14.

Gem-Like

THE QUIET, unpretentious, hard-working practitioners of the miniature are holding their 41st annual exhibition, until Feb. 17, at the Grand Central Galleries under the aegis of the American Society of Miniature Painters.

Never varying greatly in membership, the Society represents a small group of artists who devote their talents to painting gem-like watercolors on ivory, following an art which, before the invention of photography, was the trade of many an important early American painter. The large number of portraits, often of children, in the miniaturists' annuals testifies to the existence of a small but practical patronage for most of the members.

The one prize given each year, the Leventia White Boardman prize of \$100 for the best work, was awarded by a jury of three to Mabel R. Welch for her portrait *Artemis*. Miss Welch is represented by several other works, all of them portraits. The jurors: Anne Goldthwaite, Jean McLean and Ivan Olinsky.

This year's exhibit, in the opinion of Mrs. Elsie Dodge Pattee, president of the Society, gives "substantial evidence of a freer use of the medium, less hemmed in by detail and preciseness." Although miniature painters suffered with the development of photography, Mrs. Pattee says, their art has been revived recently by breaking with its traditional bounds. "Though conservative in the main, the Society's work is based on an unaffected presentation of life as we see it, certainly unsensational but never routine."

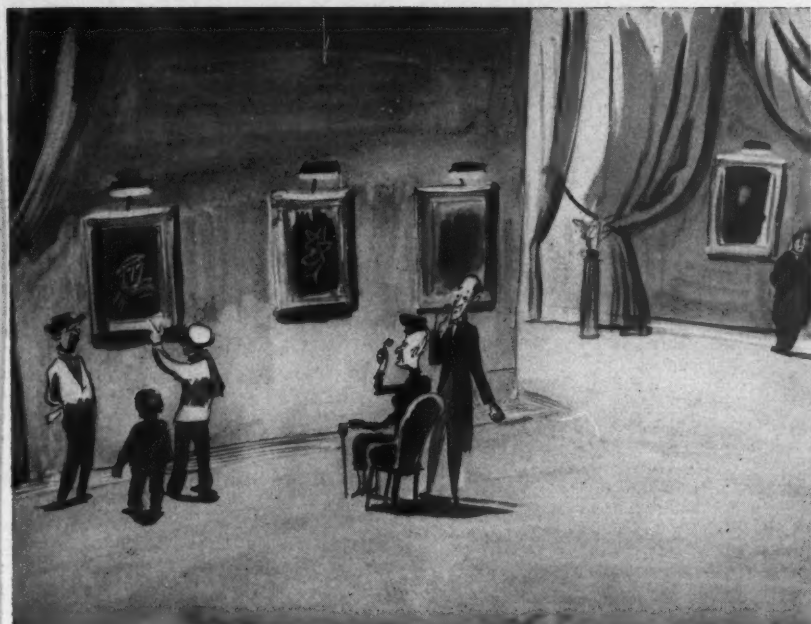
The present show contains 71 paintings by 34 artists, of which 17 are non-members. In technique the exhibits range from the relatively tight, realistic, and well-composed *Music Lesson* by Frederick W. Walther (Dali would envy this) to the broader, more freely brushed portraits by Mrs. Pattee. Substantial realism resides in several heads by Clara Louise Bell; a bracing verve in the studies by Rosina Cox Boardman, donor of the Society's medal; a pale blue delicacy surrounds the children by Grace H. Murray.

There is an excellent feeling for the ivory in Eulabee Dix' *Myself When Young*, and in the gracious *Study in Ivory* by Malthe M. Hasselriis. Priscilla Alden Gilmore prefers still life and a circus scene for her subject matter, both of which are of interest; while Eva Young Kennard breaks with tradition to do a cool, fresh landscape, *South Wind*. Also, works of unusual interest are shown by Alma Hirsig Bliss, Katharine Wood, Alexandrina Harris, and Berta Carew, and others.

Artemis: MABEL R. WELCH
Awarded \$100 Boardman Prize



The Art Digest



The Intruders: WILLIAM L. PRESCOTT (Cut, Courtesy of Cue)

Prescott Paints Them as He Sees Them

THE WORLD, past and present, passes in review in the satirical watercolor drawings by William Linzee Prescott, on view at the Charles Morgan Gallery until Feb. 17. The foibles and atrocities that have attracted this artist's caustic eye have been rendered with a stiletto-like pen that, in each case, quivers in the subject's most vulnerable spot. Bureaucratic pomposity is neatly stabbed in *Admiral's Inspection*, and totalitarian tyrants are depicted with a vengeance in *Dictator*, which is a distillate of all the objectionable qualities that have gone to make up the characters of Napoleon (whose hat the *Dictator* wears), Mussolini (whose burning eyes glare

out of the portrait) and Hitler (whose weak chin contributes an incongruous note). *The Intruders* shows street urchins straining the dignity of an exclusive art gallery.

Broader in scope is *Parnassus*, depicted as a huge ornate hall opening out on surrealistic vistas of landscape. Here meet, in jarring incompatibility, artistic lights of past ages and queer-faced eccentrics who might have jumped off the surface of a Dali canvas. Accenting these pungent commentaries on life are several works in softer voice.

Prescott, who was born in New York City in 1917, studied at Los Angeles' Chouinard Institute and with Galvan in Mexico.

Burg, Ex-Critic

BECAUSE HIS EDITOR was bombarded with too many letters from "Constant Readers," Copeland C. Burg has been fired as art critic of the Chicago *Sunday American*. One of Burg's last columns, on Jan. 21, probably supplies a clew to the cause of constant irritation on the part of *American* readers. In it he compares the art of Emerson Woelffer, WPA artist, and that of Maude Phelps Hutchins, wife of the president of Chicago University—with Mrs. Hutchins finishing a bad second. Wrote Burg before the ax fell:

"The town is full of painting shows, but most of them are pretty weak and run-down-at-the-heels. Only at the WPA gallery did we find paintings with that little something that

makes the difference between mediocre and distinguished work.

"Emerson Woelffer tops the exhibition with a decorative still life. There is a pretty sad story in this connection that indicts Chicago, to our mind, as an art center and proves to us what we have argued for so long—Chicagoans prefer bad paintings to good ones.

"Both Woelffer and Mrs. Maude Phelps Hutchins, another Chicago artist, derive from Matisse. Woelffer is influenced by Matisse in this painting and Mrs. Hutchins is in all her paintings. Woelffer is 100 times a better painter than Mrs. Hutchins.

"So what? Well, recently Woelffer had a show and did not sell a single painting. Mrs. Hutchins had one and sold fourteen paintings, with prices starting at \$250."

Burg is not exactly unemployed now. Aside from his critical activities, he is an artist who "makes" most of national shows and works as a reporter on the *American*. He will give more attention to his easel and, to quote *Time*, return to reporting "murder and rape."

Lapis Quotes Confucius

Dear Boss: A bunch of the boys from the American Artists Congress got together at the Museum of Modern Art the other night and burned a few witches, namely you, McBride, Burrows, Craven and Bulliet. They had a chance to solve that important question of how to improve contemporary art writing, and offer their members something constructive, when somebody heaved a dead cat, named Personalities, on to the platform and everything went pftff. Confucius say: "Man who slings mud loses ground."

—P. LAPIS LAZULI

15th February, 1940

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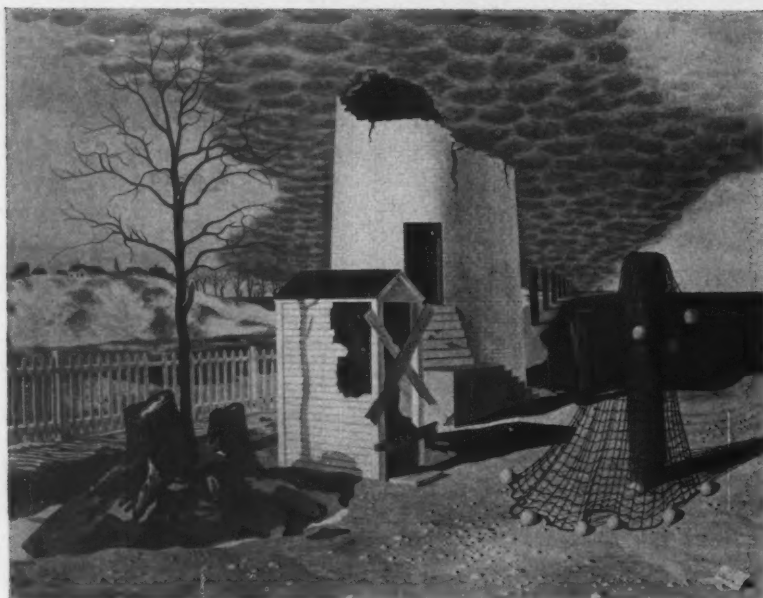
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Summer Solstice: JOHN ATHERTON

Julien Levy Hunts the Picasso of Tomorrow

THE PICASSOS had hardly been crated for shipment from New York's Modern Museum to the Chicago Art Institute before the Julien Levy Gallery opened its large theme exhibition, *A Decade of Painting, 1929-1939*, made up of artists who, in the opinion of Julien Levy, "promise to include in their number perhaps the Picasso of Tomorrow."

Organized as "an assertion on the part of the gallery of its policy of showing modern painters, both European and American, of the generation after Picasso," the show contains examples by the surrealists Dali, Ernst, Oelze; the new romantics Berman, Tchelitchev, Berard, Leonid; the Americans Blume, Atherton, Rattner, French; and three painters who have recently joined the gallery group: the surrealist Matta, the new romantic Milena, and the American Pollet.

Mr. Levy's decade left Margaret Breuning

of the *Journal-American* singularly unmoved. "It is rather a soporific showing," she wrote, "for color is in general dull and themes tenuously developed." For her the Berard and Berman canvases were "dull, uninspiring," and de Chirico and Max Ernest were "ineptly represented." John Atherton, an American convert to the surrealism cult, "uses clear, sharp color and meticulous definition but seems to have little to say with his accomplishment," and Tchelitchev, "from whom so much was hoped, seems to have gone off the deep end in a disappointing manner."

Striking a more responsive chord in this critic were the works of Dali, whom she singled out as "king-pin of the exhibit with his neat, bright paintings," and Yves Tanguy, a "close runner-up," and Leonid, notable for his "clarified design," low-hued but effective.

Like Miss Breuning, Jerome Klein of the

Post, liked the work of Dali and Leonid, but as a whole the show did not impress him. Wrote Klein: "When so large a group of talent is engaged in the quest for the sensationally morbid, there is no denying the pull of this movement. But neither can it be overlooked that, like opium eaters, most of them are prisoners of a disintegrating experience."

"The fact is," concluded the *Post* writer, "not a single first rate figure has emerged from this tendency, unless you insist on so classing Salvador Dali."

For Henry McBride of the *Sun*, the show was evidence of a school in the process of formation, with Julien Levy calling the turns. Apropos to the determining preferences of Director Levy, McBride wrote: "Mr. Levy likes a great deal of literature in his art. Most of his pictures have an enormous amount of detail in them. They stretch to far horizons. With spy-glasses you can see more things in them than you can see in nature. When possible he likes richness of pigment. Also, he is not rigidly averse to eroticism . . . or 'unconventionality.' . . . His ideal artist would be a mixture of Eugene Berman, for the richness, and Salvador Dali for the 'unconventionality.'"

Simplified Messages

TWO EXHIBITORS long familiar to 57th Street are holding forth until Feb. 17th in the newly refurbished rooms of the 460 Park Avenue Gallery. One, Natalie Hays Hammond, is showing six precise, compactly organized oils and a series of Biblical illustrations in black and white. The latter works are severely simplified, being reduced in most instances to designs of a mathematical preciseness, made up of circles, ellipses and straight lines. In feature and in outline they bear the imprint of African sculpture.

In an adjacent, darkened room is a striking presentation of 14 stained glass window designs by Alice Laughlin, who, besides being known for her glass creations, has illustrated several books with drawings and engravings. Religious subjects predominate, but serving as a contrast are several topics from the circus: *The Clown*, *The Acrobats*, and *Acrobats with Ball*.

Edward Alden Jewell, on the occasion of a previous show of Miss Laughlin's window designs, wrote in the *Times* that they were "refreshingly and intrepidly original. The designs are characterized by effective simplicity. Miss Laughlin has not fallen back upon standard patterns in contriving her symbols. The color employed is strong, and like the design into which it fits, severely firm and plain."

Italy in America

Previously, Frank Di Gioia's exhibitions at the Marie Harriman Gallery have been made up of neatly painted, brightly colored impressions of life in Manhattan's Little Italy: weddings and funerals, theatres, markets, street scenes and above all, street festivals. But for his latest exhibition Di Gioia spent a summer among the Italian fisher folk along the famous Fisherman's Wharf in San Francisco, making studies and sketches. One year was spent transforming these preliminary works into the finished canvases that can be seen at the Harriman Gallery until March 2.

The artist, son of a Neapolitan sculptor, was born in Italy but spent his childhood in the Little Italy section of New York, the congested streets south of Washington Square. Cooper Union and the Art Students League were the sources of his art education, and he has, since leaving those schools, devoted his talents to recording life among Italians in America.

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GEORGIA O'KEEFFE

O'Keeffe's Pineapple

ABOVE, standing next to the first canvas she has painted for a commercial firm, is Georgia O'Keeffe, American artist who is, through March 17, showing her latest work at An American Place. There, on the walls of Alfred Stieglitz' gallery, hang a visual record of the artist's three months of painting in Hawaii.

Visiting the Islands at the behest of the Hawaiian Pineapple Co. (Dole), Miss O'Keeffe was at liberty to choose her subject matter. She painted precise, smoothly pigmented compositions of fishhooks, tropical flowers, lava bridges and waterfalls, but, to quote *Time*, "nary a pineapple." Instead, the artist was inspired by the papaya tree (Dole's rival is papaya juice).

"Tactful Art Director Charles Coiner of N. W. Ayer (Dole advertising agency)," *Time* continued, "took a hand, spouted to Painter O'Keeffe about the beauty of pineapples in bud, urged her to give the pineapple a break. He phoned Honolulu, had a budding plant put aboard the *Clipper*. Thirty-six hours later the plant was delivered to the O'Keeffe studio in Manhattan. . . . She promptly painted it, and Dole got a pineapple picture after all."

The twenty paintings in the O'Keeffe show are, says Miss O'Keeffe, "what I have to give at present for what three months in Hawaii gave to me." The best that Hawaii gave to the artist, according to *Time's* critic, are the "four glowing canvases of green mountains and black rocks, each held together by thin white wisps of waterfalls." Edward Alden Jewell of the *Times* agreed, and so did Royal Cortissoz of the *Herald Tribune*, who wrote: "I would place at the head . . . the two views of *Black Lava Bridge* . . . and then the several studies of *Water Fall—lao Valley*. The massive nature of the mountain forms in these pictures, the thin white stream of the waterfall, are set forth with a sense of design and have that air of truth which brings home to us the very savor of an exotic scene."

Midtown Frame Shop Moves

Alexander Lazuk of the Midtown Frame Shop, formerly at 1322 Sixth Avenue, New York, has moved to more convenient quarters at 605 Madison Avenue, between 57th and 58th Streets. Among the many artists he has served are Waldo Peirce, Stephen Etnier, Doris Rosenthal, James Chapin, William Palmer, Georges Schreiber, Frederic Taubes, Paul Meltner and Raphael Soyer.

At Parke-Bernet

THE FIRST AUCTION SALE of the fortnight, scheduled for Feb. 15 at the Parke-Bernet Galleries, is decidedly international in tone. Besides British sporting paintings from the collection of the late Rodman Wanamaker, American and Barbizon landscapes will be turned over to new owners, as will also a large number of Spanish paintings and a series of early Italian works formerly in the collection of the late Dan Fellows Platt, noted collector of Italian primitives.

On Feb. 17 the galleries take on an Oriental cast with a sale of Japanese and Chinese works of art. Sold by the order of Princess Miguel de Braganca, many of these items were on loan exhibition in the Brooklyn Museum, and were collected by the late William Rhineland Stewart. In addition to small groups of fine Rhazes and Sultanabad pottery from excavated sites, the offerings include antique Persian brocades, Chinese mineral carvings, Chinese paintings on silk, Chinese lacquer furniture, Peking enamels and painted antique Japanese screens.

The executors of the estate of the late Mrs. Cornelius J. Sullivan, whose paintings brought record prices at a Parke-Bernet auction last December, are dispersing on the afternoons of Feb. 23 and 24, Mrs. Sullivan's furniture, silver and miscellaneous art properties. Most notable are the fine examples of English, Irish and early American furniture and the extensive groups of Irish and English silver of the Georgian period and more than 100 lots of modern paintings, drawings, prints, and sculptures. Other sections of the sale feature Oriental rugs, a hand-tufted carpet designed by Arthur B. Davies, old glass, Oriental Lowestoft porcelains and Wedgwood, Chinese gouache paintings and several American portrait miniatures, among which is one attributed to John Copley.

A group of 14 drypoints and drawings by Muirhead Bone, lithographs by Daumier and Toulouse-Lautrec, a Degas bronze, bas reliefs by Arthur B. Davies, prints by Brockhurst, Cassatt, Picasso and Matisse, drawings and watercolors by Steinlen, Modigliani, Fantin-

Auction Calendar

Feb. 15, Thursday evening, Parke-Bernet Galleries; from the estates of Rodman Wanamaker, Dan Fellows Platt and other owners: British sporting paintings; Barbizon and American landscapes; early Italian and Spanish paintings. Now on exhibition.

Feb. 17, Saturday afternoon, Parke-Bernet Galleries; sold on the order of Princess Miguel de Braganca: Chinese porcelains & carved agates and jades; Chinese paintings and lacquer furniture; two Japanese screens. Now on exhibition.

Feb. 23 & 24, Friday & Saturday afternoons, Parke-Bernet Galleries; from the estate of the late Mrs. Cornelius J. Sullivan: Irish, English and American 18th century furniture; Irish and English Georgian silver, including Sheffield Plate and some early American silver; modern paintings, drawings, prints and sculptures, including 14 prints and drawings by Muirhead Bone. On exhibition from Feb. 17.

Feb. 28 & 29, Wednesday & Thursday afternoons, Parke-Bernet Galleries; from the libraries of Joseph McInerney, Robert Cluett & others: first editions, press publications, standard sets and autograph letters. On exhibition from Feb. 22.

March 1 & 2, Friday & Saturday afternoons, Parke-Bernet Galleries; from the collections of Mrs. Samuel Heller & others: English furniture and decorations; silver, porcelains and Oriental rugs. On exhibition from Feb. 24.

Latour, La Farge and Laurencin, and paintings by Max Jacob and Lurcat are some of the modern examples.

The month ends on a literary note. On Feb. 28 and 29 first editions, press publications, standard sets and autograph letters selected from the libraries of Joseph McInerney, Robert Cluett and other owners will be sold. Supplementing these will be a group of Rowlandson drawings collected by the late Dickson Q. Brown. A group of Hebrew books owned by Adolph Lewisohn ends the list.

During the last week of the month, English furniture, decorations, silver, porcelains and Oriental rugs will be placed on exhibition, prior to sale on March 1 and 2.

Now Available

The Morilla Company of New York City, dealers in American and foreign artists supplies, has just published a new, comprehensive catalogue. It is available, free, to all schools, teachers and artist material stores.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries.

Paintings

Martin, Homer D.: <i>On The Seine</i> (P-B, Sko-field, et al) Macbeth Gallery	\$1,200
Remington, Frederic: <i>The Winter Campaign</i> (P-B, Skofield, et al) Douthitt	1,300
Schreyer, Adolf: <i>Wallachian Transport</i> (P-B, Skofield, et al)	1,950
Stuart, Gilbert (after): <i>George Washington</i> (P-B, Skofield, et al)	950
Raeburn: <i>Mrs. Blair</i> (P-B, Skofield, et al)	2,100
Raeburn: <i>Francis Horner</i> (P-B, Skofield, et al) Charles Sessler	900
Reynolds: <i>The Infant Academy</i> (P-B, Sko-field, et al) Charles Sessler	1,000

Prints

Haden, Francis Seymour: <i>The Early Riser</i> (mezzotint) (P-B, Holden, et al) Charles Sessler	500
Whistler: <i>Nocturne</i> (etching) (P-B, Holden, et al) Kennedy & Co.	575
Whistler: <i>The Steps</i> (P-B, Holden, et al) M. Knoedler & Co.	375
Whistler: <i>The Balcony</i> (P-B, Holden, et al) Kennedy & Co.	375
Zorn: <i>St. Ives</i> (P-B, Holden, et al) Charles Sessler	550
Meryon: <i>Le Petit Point, Paris</i> (P-B, Holden, et al) M. Knoedler & Co.	300

Furniture, Tapestries, etc.

Viennese: painted enamel & ivory casket (P-B, Cunningham, et al)	\$1,050
Tabriz carpet woven with 2500 miniatures (P-B, Cunningham, et al)	640
Greek: black figured terra cotta amphora, 6th cent. B. C. (P-B, Cunningham, et al)	675
Aldo Jandolo: <i>Chippendale, 4 carved mahogany side chairs</i> (P-B, Cunningham, et al)	880

Brussels tapestry, circa 1700 (P-B, Cunningham, et al)	800
Kurd flower-garden carpet (P-B, Cunningham, et al)	500
Chippendale mahogany writing desk, English, 18th cent. (P-B, Cunningham, et al)	525
Sheraton style, inlaid mahogany dining table (P-B, Cunningham, et al)	500
Persian flower-garden carpet (P-B, Cunningham, et al) Herbert Beshar	500
Khorassan medallion carpet (P-B, Cunningham, et al)	575
K'ang-hsi; sang de boeuf vase (P-B, Pyne) English; 2 Georgian mahogany & needle-point armchairs (P-B, Pyne) Major E. Bowes	800
Persian, cypress carpet (P-B, Pyne) K. G. Nahigian	1,025
Kirman carpet (P-B, Pyne)	900
Kirman animal rug (P-B, Pyne)	700
Yung Cheng; pair famille rose temple vases & covers (P-B, Pyne)	1,050
K'ang-hsi; sang de boeuf vase (P-B, Pyne)	675
Wrought silver entree dishes (2) (P-B, Ryan)	700
Penicaud, Nardon: 12 Limoges enamel plaques depicting <i>The Passion</i> after Schongauer (P-B, Ryan) Macbeth Galleries	7,800
Charles II; carved walnut wing armchair (P-B, Ryan) Charles C. Wickwire	500
Louis XIII; pair state chairs (P-B, Ryan)	980
Indo-Persian; floral carpet (P-B, Ryan)	800
Marcus Tullius Cicero: <i>De Officiis et Paradoxa</i> , 2nd edition (P-B, Lewisohn)	1,000
S. W. Rosenbach: <i>Colonna, Francesco: Hyppertomachia Poliphili</i> (P-B, Lewisohn)	485

THE PRINT MAKERS: OLD AND NEW



Early Snow: EMIL GANSO. Color Lithograph Awarded First Prize at American Color Print Society Annual

Color Print Society Opens First Annual

THE FIRST ANNUAL of the newly formed American Color Print Society, organized in Philadelphia only a few months ago, has turned out to be—right at its inception—a nationally significant event.

Enthusiastic response to the call for entries in the show now on view at the Print Club in Philadelphia came from artists all over the country. Eighty-eight prints survived the jury. The show, when hung, met immediately with enthusiasm from critics, artists and the public. And all were praiseful of the small group led by Florence Cannon, Mary Mullineux and Wuanita Smith, who perceived the need for a sponsor organization for this baby art.

First prize in this first annual salon for color prints was awarded to Emil Ganso for his color litho *Early Snow*. Second prize went to Eleanor Beatrice Acker for the watercolor-woodblock flower study, *Salandra*; third prize to Paul Kucharyson for the etching-aquatint, *Porch Scene*.

A surprise of the exhibition, according to the Philadelphia *Inquirer*, was the discovery of John Taylor Arms as a worker in the medium of color prints. "His *Man O' War* is a portrait of the famous race horse from a painting in the old fashioned sporting print manner by F. B. Voss, while another is the joyous *Where the Junk Sails Lift*."

Dorothy Gaffly, *Record* critic, was wholly enthusiastic. "Keynote of the show," she writes, "is its bouyancy. Glamour girl of the graphic arts, the color print fascinates by its diversity. It has as many moods as media of expression." Miss Gaffly was impressed most with those prints which employed brilliance of pigment:

"Those who deal in vivid pigments strike one as painters turned print-makers. They think in terms of color rather than of outline, and there is a world of art difference between such a color print as Miss Acker's *Salandra* and *Zenith*, a woodcut by James D. Havens, in which color is little more than the pale accompaniment of drawing.

"Color motivated, also, is Hubert Mesibov's *The Dance* (lithograph), with writhing move-

ment suggested by active color shapes; but Louis Grebenak's *Escapist* (lithograph), with cubistic diagonalization of forms from potted plants to picture frame, places emphasis upon a more rigidly mathematical concept of color geometrics.

"Monotypes, such as Clinton Beagary's *Anhinga*, almost capture the texture of brush work; while design, effectively patterned through strength of outline and color contrast, dominates Florence Cannon's striking bird composition, *Flying High*."

Miss Cannon, president of the organization (its headquarters are at the Print Club, 1614 Latimer Street, Philadelphia), writes THE ART DIGEST that "we have an associate membership started, \$5 per year. Members get all entertainment, one color print each year, and three fine prints will be given to the lucky members drawing a number out of a hat, probably the prize prints. The membership is open to artists of the United States and Canada."

Miniature Prints Popular

Public response to the miniature prints sponsored by the Chicago Society of Etchers in a recent exhibition was high, even as measured on that most implacable of barometers—sales. Out of the exhibition, 140 etchings were sold, of which 20 were by Bertha Jaques; 12 by James Swann, the Society's secretary; 11 by Helen Forman, head of the Chicago Library's art department; 15 by Margaret Ann Gaug; 8 by R. H. Palenske; 7 by Valerio and 6 by Heintzelman.

Northwest Printmakers

The Northwest Printmakers at a recent meeting re-elected Kenneth Callahan, artist, critic and assistant director of the Seattle Museum, president for 1940, and separated the offices of secretary and treasurer. Dorothy Dolph Jensen is now treasurer, and Frieda Portmann, secretary. The organization's 12th Annual Exhibition of American and Foreign Prints, open to all artists, will take place March 6 to 31 at the Seattle Art Museum.

Too Perfect

HERMAN REUTER, art critic of the Hollywood *Citizen News*, objects to perfection in etching when it reaches the point of dehydration, when it replaces human warmth with the chill of the tombstone.

"In etching, as in almost everything else," he writes, "there are cycles. For some years, now, there has been a cycle in which involved, immaculate technical performance—a species of chocheting with the etching needle—has all but driven spirited and spontaneous, if perhaps indifferently executed, work out of the exhibitions. The net result is that etching by and large has fallen on evil days.

"There was a time, I must admit, when I came under the spell of the work of Mildred Bryant Brooks of South Pasadena and beat the drum for it quite energetically. Its minute and complicated filigree must have had an opiate-like effect, lulling me into forgetting that whereas some tombstones have a peculiar beauty, they are nonetheless cold things, and not for the living, nor to be lived with.

"On examining the prints in Mrs. Brook's current exhibition at the Frances Egan Library, Sherman Oaks, a scandalous urge possessing me I began a prayerful and feverish search for some minor hint of rotten line, some infinitesimal speck or suggestion of foul biting, some itty bitty smidgen of a scratch, a wisp of ink left somewhere on a plate, unbeknownst. But the hunt was futile. Everything was as clean and tidy as a leatherneck on parade—and about as expressionless. Some day, somehow, someone will find a Brooks print with a technical flaw in it, whereupon, I suspect, Mrs. Brooks will just die."

Thrice Selected Prints

From the 24th Annual Exhibition of the Society of American Etchers, held during December at New York's National Arts Club, two subsidiary exhibitions have stemmed. The first, consisting of 125 selected prints from the annual, was shown during January at the Grand Central Galleries; the second, on view until Feb. 25 at the Albany Print Club, consists of 100 of the Grand Central prints.

Included are etchings, drypoints, aquatints, softgrounds, mezzotints and line-engravings, among which are the annual's prizewinning prints: Isabel Bishop's *Encounter* (reproduced in Dec. 15 ART DIGEST), Lawrence Kupferman's *Abandoned House*, Mortimer Borne's *Rainy Night* (Dec. 15 issue), Martin Lewis' *Shadow Magic* (Dec. 15 issue), and Kerr Eby's *Shadows* (also reproduced Dec. 15).

Sixty Prints Sold

Sixty prints found buyers from the 7th International Exhibition of Lithography and Wood Engraving, which closed at the Art Institute of Chicago on Jan. 16. Thirty-two of these were from the United States (five by Chicago artists), 27 from Europe and one from Mexico. Several of the 43 artists represented sold more than one print, notably Raphael Soyter who was in greatest demand, selling five impressions of his lithograph, *Protected*. Marie Laurencin of France came next with four colored lithographs, *Any*.

The following artists sold two prints each: Adolph Dehn, Dorothy Lake Gregory, Thomas Hart Benton, Thomas Nason, Fritz Eichenberg, Aaron Bohrod, Hans Jaeger of Germany and John Walach of Poland.

THE PRINT MAKERS: OLD AND NEW



Macbeth Act V: BENTON SPRUANCE (Lithograph)

Spruance Exhibits Taken-from-Life Lithos

TO VIEW THE LITHOGRAPHS of Benton Spruance is to view the world through the eyes of an artist keenly attuned to his times. And Benton Spruance's world, as depicted in the 15 lithographs and drawings on view through Feb. 24 at the Weyhe Gallery, New York, is populated by common humans rattling to their jobs in crowded subways, racing down motor highways, loitering in bars, awaiting the call of a pessimistic fate, or participating in healthy outdoor sport.

The decade of depression, the "Terrible Thirties," contributed the subjects of three exhibits. Vitrally alive, this series starts off with *Graduation*, in which young collegians dressed in the mournful robes of commencement exercises step from the cloistered life of college into a world forbidding and fateful. Hungry bodies, corpses and a vulture perched in a bleak tree define the realm of their future activities. The second print views the '30's through the windshield of a speeding car. "The rear view mirror," wrote Jerome Klein in the *Post*, "affords a picture of swiftly receding peace and prosperity. Ahead lies devastation. Here is an idea presented tersely and powerfully." Ending the series is *Requiem*, somber, but relieved by a feeling of joy that so barren a period has passed.

Hanging as a pendant to the depictions of city workers is a group that concisely sums up the existence of suburban commuters. Life for them is rooted in their modest homes away from the nerve strain of the urban pace. For Spruance, *Traffic Control* is a hectic pattern,

crowded and abstract, and *Macbeth, Act V* is a dreary death scene, with pallbearers carrying a contemporary casket out of a lone, gloomy suburban structure.

Relieving these topics is a group of portraits, deftly done, which include pensive *Portrait at Dusk*, and *Portrait of a Sullen Girl*, a penetrating depiction. Several nudes, handled with ease and conviction, end the show on a studio note that, through its aloofness from the problems of life, heightens the intensity of the taken-from-life compositions.

Peace & War

THE DAVISON ART ROOMS of Wesleyan University house, during February, the trenchantly contrasted aspects of peace and war during the 19th century. Carrying the banner of the munificence and wholesomeness of peace is a group of 72 Currier & Ives and other lithographs, loaned to the university by Kennedy & Company of New York. Plumbing the depths of man's excuse for legal murder is the set of 80 etchings of Goya's *Disasters of War*, loaned by Mr. and Mrs. George W. Davison.

The lithographs, devoted mostly to New England life during the last century, evoke a mood of nostalgia carrying with it a measure of amusement. From the series, *New England Scenery*, are such favorites as *Autumn in New England: Cider Making*, and among the sporting scenes are *Carrying Out: Some of the Right Sort*, after a painting by Maurer, and *Blue Fishing*. Other exhibits bring to the rooms an aura of days marked by elegant yacht races, clipper ships and pioneer whalers.

The Goya etchings, recently shown at the Des Moines Art Association, are of the first edition, published in 1863. "They show," writes Gustave von Groschwitz, the university's curator of prints, "Goya's mastery of etching and aquatint and the keen powers of observation and expression he brought to bear on the French occupation of Spain." Particularly notable, von Groschwitz claims, is the "un-sentimental clarity with which Goya has etched the revolting brutality of men at war. His objective attitude is remarkable when one considers that he lived amidst those harrowing scenes."

European Echoes

REBEL ART comes into its own at Burlington House, London. The Royal Academy Winter Show joined with twenty-four other art societies, some of them radical, in its organization, devoting half of the sales proceeds to the Red Cross and the Artists' General Benevolent Institution.

Surrealists and Abstractionists rub frames with Academicians and Impressionists in this far flung art-truce. The work of more than 1,200 artists is exhibited and no prevailing "ism" lacks its exponent. Augustus John sent one of his finest portraits from the last war, *A Canadian Soldier*, and Sickert a luminous impression of Dieppe. Accustomed favorites run true to form in works by Lavery, Laura Knight, Salisbury and Munnings. The war finds but slight record, for the date of sending in hardly gave time for the completion of canvases dealing with its actualities. But it receives impressive allegoric rendering in Sauter's ominous gas-masked figure, *Homo Sapiens MCMXL*. Among sculptors the most arresting exhibits are those of Epstein—a bust of Paul Robeson and *Israfel*.

In France, Maurice de Vlaminck, who since the steady sale of his pictures has been able to organize his life and work wisely, is happy today in the possession of a comfortable country place comprising with it some land. We hear from him in a letter he writes to a friend as follows: "Painting seems to me in my country retreat, like a youthful folly; I raise heifers, horses and sow wheat."

Fernand Leger has just completed the decors ordered by Serge Lifar for the presentation of his ballet, *Alexander the Great*, which will have its premiere in Australia.

M. Paul Jamot, curator of painting at the Louvre, died recently.

Repair work under way in the Louvre has not been interrupted by the war but on the contrary has been facilitated by the removal of the pictures. L'Ecole du Louvre has recommenced its classes.

While Europe excavates trenches preparatory to reducing modern capitals to ruins, Italy carries on her gigantic excavation projects to bring to light capitals of the past. Sabra, Heptis, Magna and Cyrene are yielding their secrets to diligent research. Cyrene produced sculptors who rank with Phidias. Sculptures of the Three Graces and the Aphrodite Anadyomene were found among other Greek works in the great Roman baths, fragments of a colossal Zeus have been found; a toe of which measures no less than 30 inches.

Workmen preparing pipe lines to the Rome World's Fair came upon wall decorations with pictures suggestive of Egypt. Under the guidance of an archaeologist hastily dispatched to the scene, they uncovered mosaic floors. The structure, now completely excavated, has been identified as the house in which Cleopatra stayed as Caesar's mistress just outside Rome sometime between the years 48 and 46 B.C. The frescoes were painted by Egyptian artists in the Queen's retinue.

The Basilica of San Niccolo at Bari, erected in 1087, rich in sculptured monuments is undergoing restoration. Signor Mussolini made a personal contribution of 45,000 lire.

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Landscape: NORA HOUSTON

Virginia Honors Her Daughter, Nora Houston

PIONEERS are the true aristocrats—men and women who have the courage and the stamina to forge ahead while those of softer fibre are content to rest on the oars of those who blazed the trails. They are a race apart, and their names form the framework of all history, in medicine, in art, in music, in letters and in politics. Such a pioneer was Nora Houston of Richmond, whose faith in Virginia art led eventually to the founding of the Virginia Museum, and whose career this month was honored with a one-man showing of her paintings at that museum.

Nora Houston was born in Richmond 57 years ago. In 1905, after studying with Lily M. Logan at the Art Club of Richmond, she went to New York to work under Chase, Henri, Kenneth Hayes Miller and Douglas Connah. In 1909 she returned from Paris to Richmond to teach at the Art Club and thus, to quote Thomas C. Colt, Jr., Virginia director, "began a long life of service to art in Virginia. During this period, supported by Miss Adele Clark, but opposed by many, she pioneered in modern art instruction for children and adults; and resurrected the Academy of Sciences and Fine Arts for the art education of the public in general." The Art Club grew from 60 to 300 members.

With the World War the Art Club collapsed. In the 20's, however, Miss Houston and her fellow workers organized the Vir-

ginia League of Fine Arts. Out of their efforts came the founding of the Virginia Museum. During these years Miss Houston exhibited extensively; in 1936, she received first award in the first Virginia Show conducted at the Museum.

Mr. Colt in his tribute said: "A person of deep spiritual and social consciousness, she has worked fruitfully in the social field as well as in the field of art. Her painting proves the training and practice of years and reflects the deep feelings of one who, with devout soul, has labored long and sympathetically for her fellowmen in Virginia."

Trained by Hobson Pittman

Two young painters made their exhibition debuts during January at the Pennsylvania State College under the sponsorship of the College Art Gallery. The show comprised 15 oils by Eleanor Rubin and nine by Elbert E. Davis, both former students of Hobson Pittman, prominent Philadelphia painter.

J. Burn Helme, director of the college's division of fine arts, commented on Mrs. Rubin's "rich handling of color and her solid feeling for form and structure." Davis' canvases, Helme reported, reveal an "exuberant sense of color and a strongly developed feeling for pattern," combined with a "dynamic handling of the medium."

The Light Touch

THOSE WHO ENJOYED the light touch in Eugenie Gershoy's colorful though hapless *Ill-Fated Toreador* when it was shown in the New York Fair's contemporary art show, can witness a repeat performance between Feb. 19 and March 2 at the Robinson Galleries. The green-faced bull fighter, being tossed unceremoniously on the horns of his angered adversary, could, if he were alive, find solace in the predicament of *The Unfortunate Refugee*. The latter individual, as Miss Gershoy has modeled him, is hopelessly enmeshed in the octopus-like mass of the arms and legs of two wrestlers who are determinedly strangling each other.

Vigor and spontaneity characterize these quickly molded and brightly colored plastic groups. The same qualities, plus a lively note of rhythm, are present in another exhibit, *Can-Can Dancer*; humorously exaggerated is *The Very Strong Man*, who, standing on one toe, lifts an elephant.

Constantly striving to make sculpture a medium for recording fleeting impressions, whimsies and over-elaborate gestures, Miss Gershoy has evolved a celotex dust, dextrine and plaster mixture which is malleable enough to respond to her quick technique and which, when dry, is hard as stone and feather light. It is this material, over chicken wire or galvanized wire armatures, that the sculptor uses for her humorous colored groups.

Another type of her work, also amply represented in the show, is that in which she uses plaster to sculpt caricatures of her fellow artists. Here, in attitudes they habitually strike while painting or modeling, are slightly exaggerated likenesses of Lucille and Arnold Blanch, Concetta Scaravaglione, William Zorach, Raphael Soyer and Carl Walters.

Artist in Manhattan

On March 20th the American Artists Group will publish the third volume in its series of biographies of American artists. Titled *Artist In Manhattan*, the book will be an autobiography of Jerome Myers—a record in text and in pictures, not only of Myers' career, but also of those aspects of Manhattan life which he, for more than half a century, has made the province of his art.

The more than 100 reproductions of the artist's work will be accompanied by a text biographical and historical in nature. In them the Ghetto, Little Italy and Hell's Kitchen reflect the changes wrought by the advancement of the physical and social sciences in America's largest city.

The Group's two previous volumes were *And He Sat Among the Ashes*, a biography of Louis M. Eilshemius written by William Schack, and *Gist of Art* by John Sloan, both of which were reviewed in previous issues of THE ART DIGEST.

Fred Wagner Dies at 75

Fred Wagner, known for his canvases depicting Philadelphia scenes, died in that city Jan. 14, at the age of 75 years. A former student of the Pennsylvania Academy, Wagner took an honorable mention in the 1922 Carnegie International and is represented in the collections of important museums.

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Cultural Riches

THE LAWRENCE ART MUSEUM at Williams College, which last month presented a show of European and American painters lent by the Museum of Modern Art, is during February continuing its role as a fountain of dissemination of Modern Museum art. On view until Feb. 22 is a show of sculpture by the masters Despiau, Maillol and Lachaise, lent by the Modern. Each of these sculptors is represented by three portrait heads in bronze, among other pieces.

"In style and artistic method they are far apart," reports Helen Hays Allen of the Lawrence Museum, but they "have a simplification of form and an individuality, characteristic of the 20th century." Maillol's "serene head of a young woman, for example, with its smooth surfaces and almost classic purity of line may be compared with Despiau's more subtle and evocative portrait, *Maria Lani*, in which the planes of the face are delicately and meticulously modelled. In decided contrast to both is a forceful study in bronze of the painter John Marin by Lachaise. The distinctive features of the sitter lend themselves to an exaggerated treatment, and the head is built up in masses, the surface left rough and angular, giving it a vitality and strength."

In addition to the sculptures, the Lawrence Museum is presenting a show of 25 canvases by American artists, lent by New York's Milch Galleries. Stephen Etnier, Floyd Clymer, Francis Speight, Leon Kroll, Maurice Sterne, Edward Bruce, Simka Simkhovitch and Robert Philipp are represented.

The Lawrence institution, in this exhibition as in previous ones of equal importance, establishes itself as a vital educational force on the Williams College campus, enriching its cultural environment to the mutual advantage of art and the students.

To Teach Window Display

As a means of better preparing its students for active lives in applied art professions, the Kansas City Art Institute has inaugurated an evening course in window design and display.

In announcing the course, which will be under the direction of Erasmus Beall, Keith Martin, the Institute's director, reported: "This course will represent and attempt to furnish practical and theoretical study in one of the most important phases of commerce. In addition to presenting training for employed and potential display managers and assistants, the Institute feels that work along these lines will give a fine opportunity for co-operation between the Institute and the city in its campaign for beautification." The mechanics of the course will consist of research and study of theory and the working out of problems in scale model windows of all types.

Scholarships Announced

Art students who are graduates of secondary schools and rated in the first five of their classes are eligible for a four-year scholarship at the College of New Rochelle, New Rochelle, New York. Blanks and detailed information may be obtained from the Dean's Office. The examination will be held March 30th at the college and at other centers.

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The Field of American Art Education

Pomona's Guest

THE LATEST COLLEGE on the list of those acting as hosts to prominent artists is Pomona College of Claremont, California. A new twist, however, is given the artist-in-residence practice at Pomona. Instead of one artist residing permanently on the campus, Pomona will extend invitations on a monthly basis. The first guest artist, who will remain on the campus during March, is Paul Landacre, California wood engraver whose work has achieved a national rating.

The college has installed a new printing press in the print room of the art building, and here students will be able to see Landacre at work and also view a constant exhibition of his finished engravings. Informal talks and group discussions will be held.

In reporting the inception of this new plan, Thomas M. Beggs, chairman of Pomona's art department, said: "It is proposed to invite men who work in different media, and often times with a different approach. Their selection will depend not only on the changing interests of the college community as a whole, but upon the needs of particular students whose development may be thus furthered."

Pomona's program is made possible through the Viola Minor Westergaard Foundation.

The Model Undresses

The University of Southern California, which, as reported in the last issue of the DICAST, banned the use of nude models when it moved its department of art and architecture into glistening new quarters, has rescinded its Comstockian decree. Last week, Arthur Millier of the Los Angeles Times writes, the advanced sculpture classes worked from a nude model for the first time since moving into the new building. During March the advanced painting classes will also return to work from the nude.

That muffled razz-berry tone Millier detected in the sky on dedication day has faded out. And so has, fortunately, the university's sad but brief lapse back into the phoniest type of Victorian prudery.

In Commercial Fields

The Central Park School of Art, known for 20 years as the Metropolitan Art School, conducts in its 57th Street quarters a series of courses that stress the commercial fields

of fashion illustration, poster and commercial art, magazine illustration, general design and interior decoration. Giving sound foundations in these branches are classes in life drawing and portrait painting. Saturday morning classes offer instruction to children and to non-professionals in painting, sketching and drawing.

Heading the faculty is Arthur Black (design and painting), Christina Schmuck (fashion), Sonja Viborg (fashion and children's classes), Mary L. Wright (interior decoration) and Clifford Young (anatomy).

Utah Engages Pearson

Ralph M. Pearson has been invited to join the faculty of the Utah State Agricultural College near Salt Lake City for a six weeks' lecture and practice course during June and half of July. This engagement makes necessary the later-than-usual opening date of Pearson's Summer School at Gloucester. "Students should visit their aunts and uncles during July and so be rested for intensive work in August," is his advice to his students.

The Summer School on board the good ship *Herbert* at the Booth Docks in Gloucester Harbor will comprise a five-week course, opening July 29 and closing August 31. Pearson's Design Workshop concentrates on learning by doing, as opposed to mere theorizing—his art philosophy is both practical and progressive.

At Brooklyn Institute

Brooklyn Institute of Arts and Sciences is inaugurating a series of discussions dealing with "Art and the Community." The first lecture, *The Social Context of Art*, will be given by Sheldon Cheney, critic and author of *A World History of Art*. Succeeding discussions, which will be held each Thursday afternoon, are to feature, in order: Marchal E. Landgren, Dr. John Rothenstein, James C. Boudreau, Vincent A. Roy, Laurance P. Roberts, Montague Free, Thomas Craven, Helen Appleton Read, William Lescaze, Langdon W. Post and Carl Feiss.

The Institute's present program at its adult education center includes six courses; the seventh, a class in outdoor painting, will be held in April. On the faculty are Robert Brackman, John R. Koopman, John I. Bindrum, Robert Laurent, Louis Chap and Frank Street.

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Wright in Boston

"On a gentle zephyr from Wisconsin," reports William Germain Dooley of the Boston Transcript, "Frank Lloyd Wright, architect, poet, and audience-baiter came to town this week and did his darndest to stir up battle. He had done it once before in his salad days. This time he failed. People were gently amused at his antics. . . . Mr. Wright sounded like the old grad at class reunion."

Mr. Wright went to Boston on the occasion of the opening of an exhibition of his work at the Institute of Modern Art. The show, thematic in character, and laying emphasis upon Wright's residential work (it remains on view to March 3), anticipates a more comprehensive Frank Lloyd Wright exhibit scheduled for some early date at the Museum of Modern Art in New York.

The 70-year-old, white-flowing-haired prophet of the cantilever spoke to a large audience at the Ritz and told what is the trouble architecturally, with Boston. He suggested that 500 funerals would help.

Wright's architecture is set forth in the Institute display by means of photos, plans, blueprints and drawings. The nucleus of the show comprises five major houses designed by Wright since the turn of the century. These are: the Willits House, Highland Park, Ill., 1901, a low-clinging edifice that espies the entire flat countryside with sun-shading cornices; the Robie House in Chicago, 1908, which carries the principle of "organic relation to terrain" a step further; the Coonley Playhouse, Riverside, Ill., 1911, in which indoor and outdoor space are partly fused; the architect's own "Taliesin" at Spring Green, Wisc., 1911-25, named after a Welsh poet, whose name is translated "shining brow;" and the spectacular Kaufmann House, Bear Run, Pa., 1937-9, which oversits a waterfall like the shelf of rocks to which it is anchored.

There are photos of other Wright monuments such as the Larkin factory in Buffalo and the more recent Johnson Wax factory (which employs the famous "mushroom" columns), but the intent of the Institute is to show how, first and last, Wright is probably happiest as a residential architect.

The Wisconsin architect, who inherited his sense of plasticity in architecture from Louis Sullivan, and who won fame in Europe and Japan before he was recognized by America, has always made an important point of a building's surrounding terrain (which reaches its climax in the Kaufmann House). Characteristic is the desire for spatial flexibility within a house (instead of the stifling convention of many box-like rooms, and the proper use of materials. He was one of the first to use corner windows, a device to lighten the aspect of a building; to dramatize the device of the cantilever; to underscore all horizontals; and to use prefabricated materials.

"It is perhaps his greatest contemporary gift," writes Dooley in praise of Wright's work, "that he can show that modern housing need not be barren of form and color, and that the designs of functionalism free, rather than restrict, the talents of an architect."

Clement Heaton Dies

Clement J. Heaton, English-born stained glass artist, died in a New York hospital Jan. 27 at the age of 78 after having been struck by an automobile. Mr. Heaton, who was a member of the English stained glass firm of Heaton, Butler & Bayne, maintained a studio in Switzerland and in 1913 established his studio in West Nyack, N. Y. His window designs grace many important churches throughout the East.

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CATALOG ON REQUEST

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Devoe Competition

ARTISTS RESIDENT IN AMERICA are invited by the Devoe & Reynolds Company to participate in its third annual competition. Forty cash prizes, amounting to \$2,000, will be awarded to those participants submitting the best designs for covers for the following magazines: *American Home*, *Collier's*, *Fortune*, *The New Yorker* and *Woman's Home Companion*. All artists are eligible, except those who, during the past five years, have sold cover designs to any of these publications.

Work will be judged from the point of view of suitability to the magazine, originality of idea expressed, newsstand "eye-appeal," and technique. "The purpose of this Devoe contest," Harold Reynolds announced, "is not only to make attractive cash awards available to artists but also to help them break into new, lucrative fields . . . or to stimulate renewed activity in present art markets."

Deadline for entries is midnight, April 30th. Judges are Rea Irvin, art director of *The New Yorker*, Francis E. Brennan, art director of *Fortune*, William O. Chessman, art director of *Collier's*, F. S. Pearson, 2nd, managing editor of *The American Home* and R. S. Staples, art director of *Woman's Home Companion*.

Entry blanks and folders containing full instructions can be obtained by writing to Devoe & Reynolds Company, 34 Oliver Street, Newark, N. J.

No Five O'Clock Shadow

The depilatory effect of studying art is wreaking havoc among the younger generation. When the New York Art Students League offered free tickets to those who would grow beards for its "Gold Rush of '49" ball, at the Roosevelt on the night of Feb. 23, only four students even tried. And the longest beard to date is 7/8 of an inch—silken of texture and barely enough to blue the jowl. The shortest was "barely measurable."

The trouble, so the *Herald Tribune* relates, is that most of the men students are ashamed of their hirsute potentialities. "You have to keep pumping their egos," says Robert Hale, vice president of the League; "People grin at them and their fiancées kick up an awful fuss. The fiancées lost us four beards right at the start." The four seeded contestants, (looking much the part), lined up for a measuring off the other day before the rest of the student body. They were all shifty-eyed and furtive, "none meeting anyone's eyes, not even each others." Final judging will take place the night of the ball, when Waldo Peirce, who has a crop of red Timothy twenty years ago, will decide the winner.

I Believe That

Tin-pan-alleyism in art is dead,
And the Outhouse School of Art has had its day.

That we should stop picturing the seamy side of life

And all its misery and discontent.

That we should no longer discolor our paintings

With the drab tones of dismal habitations,
But instead, turn to the graciousness of living,
The everlasting beauty of nature,
Its dignity and solidity,

Its luxury and colorfulness,
And to the opulence of romance.

Only in this way can we overcome
The spirit of sordidness that weighs against us,
And restore the enjoyment of leisure

In quiet and lovely places

Among contented people.

—ANDRE SMITH.

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art Feb.:
Paintings and Etchings, Margery
Ryerson; Watercolors, Ruth H.
Lee.

ANDOVER, MASS.
Addison Gallery Feb.: Paintings,
Drawings and Prints by Fluke
Boyd and Clare S. Boyd.

ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Car-
teret) To March 3: Miniatures,
Contemporary Prints.

AUBURN, N. Y.
Cayuga Museum Feb.: Watercolors,
Lars Hoftrup; Etchings, James
Succan.

BALTIMORE, MD.
Museum of Art To March 17: Art
Begins at Home.
Walters Art Gallery Feb.: XV Cen-
tury French Painting.

BINGHAMTON, N. Y.
Museum of Fine Arts Feb.: Paint-
ings by Members of Plastic Club
of Philadelphia.

BOSTON, MASS.
Doll & Richards To Feb. 24: Water-
colors by William Jewell.
Grace Horne Galleries Feb. 19-
March 2: Paintings, Eloise Egan;
Watercolors, Charles Hopkinson.
Guild of Boston Artists To Feb. 24:
Paintings by Ture Bengtz.
Institute of Modern Art To March
3: Work of Frank Lloyd Wright.
Museum of Medieval Art To March
23: Exhibition of Medieval Art.
Twentieth Century Club To March
1: Paintings, J. Elliot Enneking.
Robert Vose Galleries To Feb. 24:
Paintings by Robert Brackman.

BROOKLYN, N. Y.
Brooklyn Museum To Feb. 25:
"American Genre Paintings," East-
man Johnson; Feb.: Lithographs
and Etchings, Edouard Manet.

BUFFALO, N. Y.
Albright Art Gallery Feb.: Segonzac.
CAMBRIDGE, MASS.
Fogg Museum To March 2: Pre-
Columbian Art Exhibition.

CHICAGO, ILL.
Art Institute Feb.: Italian Baroque
Prints; Picasso; Sharaku.
Chicago Galleries Association Feb.:
Adam E. Albright, Frank V. Dud-
ley, Oskar Gross.
Katharine Kuh Galleries Feb.: Wa-
tercolors, Drawings, L. Schwarz.
CINCINNATI, O.
Art Museum To March 3: Prints
and Drawings, Adolph Dehn; Paint-
ings and Drawings, David and
Ingres.

CLEARWATER, FLA.
Art Museum To March 1: Con-
temporary American Oil Painting.

CLEVELAND, O.
Museum of Art To Feb. 25: The
Bauhaus Exhibit.

COLUMBUS, O.
Gallery of Fine Arts To Feb. 29:
Sculpture by Edwin F. Frey.

DALLAS, TEX.
Museum of Fine Arts To Feb. 25:
Thomas Benton; Sculpture, Margo
Allen.

DAVENPORT, IA.
Municipal Art Gallery To Feb. 28:
Work by Waldo Peirce.

DAYTON, O.
Art Institute Feb.: Watercolors,
John Whorf; Sculpture, Lu Duble.

DETROIT, MICH.
Artists Market Feb. 19-March 4:
General Show.
Institute of Arts To Feb. 29: Rem-
brandt Etchings.

ENCINITAS, CAL.
San Diego School Feb. 19-26:
Grumbacher Palettes.

HAGERSTOWN, MD.
Washington County Museum To
Feb. 29: Eighth Annual of Cum-
berland Valley Artists.

IOWA CITY, IA.
State University Feb.: Iowa Artists.

KANSAS CITY, MO.
William Rockhill Nelson Gallery
To March 30: Paintings, Patter-
son Society, Feb.: Watercolors, George
Schreiber.

LAWRENCE, KANS.
Thayer Museum of Art Feb.: Paint-
ings, Raymond Eastwood.

LOS ANGELES, CAL.
Foundation of Western Art Feb.:
California Group Exhibition.
Museum of Art Feb.: Development
of Impressionism; Orrin White;
Seymour Haden Etchings.

Municipal Art Commission Feb.:
Aquarelle Painters.

LOUISVILLE, KY.
Speed Memorial Museum Feb.:
Paintings, Mabel Hussey Degau;
Lincolnia.

MANCHESTER, N. H.
Currier Gallery of Art Feb.: Paint-
ings, Jacobieff; Prints by "Pop"
Hart.

MEMPHIS, TENN.
Brooks Memorial Art Gallery To
Feb. 25: Murals (A. F. A.).

MILWAUKEE, WIS.
Art Institute Feb.: Flowers, Nina
Griffin; Gouaches, Griegoriv.
Milwaukee-Downer College To March
11: Watercolors, William Zorach.

MINNEAPOLIS, MINN.
Institute of Art Feb.: Rembrandt
Etchings.

MONTCLAIR, N. J.
Museum of Art To Feb. 25: Fin-
ish Textiles and Danish Pottery.

MUSKOGON, MICH.
Hackley Art Gallery Feb.: Local
Artists' 15th Annual Exhibition.

NEWARK, N. J.
Newark Museum Feb.: American
Paintings and Sculpture; Early
American Glass.
Rabin-Krueger Feb.: James E. Da-
vis, Raphael Soyer, Reginald
Marsh, John Sloan, Thomas Ben-
ton, Will Barnet.

NEW HAVEN, CONN.
Public Library To Feb. 27: Oils by
Saxton Burr.

NEW ORLEANS, LA.
Delgado Museum of Art To Feb.
28: 39th Annual, Art Association
of New Orleans.

A. C. A. Gallery (52W8) To March
2: Paintings by William Gropper.
Acquavella Galleries (38E57) Feb.:
Paintings of Various Schools.
Alonzo Gallery (63E57) To March
9: Memorial Exhibition, Water-
colors by L. D. Miller Kremp.
American Artists Gallery (131W14)
To Feb. 24: Mural Class Exhi-
bition.
American Salon (110E59) To Mar.
2: Paintings, Eugene H. Bischoff.
An American Place (509 Madison)
Feb.: Hawaii, Georgia O'Keeffe.
Argent Galleries (42W57) To Feb.
24: Portraits by Margaret Dole;
Paintings by Nettie M. Burton.
Art of Tomorrow Museum (24E54)
Feb.: Non-Objective Art.
Associated American Artists (711
Fifth) To Feb. 24: Paintings, S.
Homesy and D. Freeman.
A. W. A. (353W57) To March 1:
Exhibition of Polish Art & Craft.
Babcock Galleries (38E57) Feb.:
Paintings by American Artists.
Barbison Hotel (63 & Lexington) To
Mar. 15: Paintings, Edwin Gann.
Barbison-Pla Art Gallery (101W
55) Feb. 18-March 18: Oils by
Francina W. van Davelaar.
Bignou Gallery (32E57) To Feb.
24: Twentieth Century French
Paintings.
Bonestell Gallery (106E57) Feb.
19-Mar. 9: Charlot.
Boyer Galleries (89E57) Feb. 26-
Mar. 18: Watercolors, N. Dirk.
Brandt Gallery (50E57) To March
18: Paintings by Jordaens.
Buchholz Gallery (32E57) To Mar.
2: Sculpture by Aristide Maillol.
Carroll Carstairs Gallery (11E57)
To March 2: Segonzac and Duffy.
Clay Club Gallery (4W8) Feb. 19-
March 9: "Cats and Women"
Sculpture, Norman Foster and
Frank Eliscu.
Columbia University (B'way at 115)
To Feb. 29: Architectural History
of Columbia University.
Contemporary Arts (38W57) To
Feb. 22: Paintings, Max Schnitzler.
Decorators Club Gallery (745 Fifth)
To Feb. 27: Still Life Group Exhi-
bition.
Downtown Gallery (113W13) Feb.:
Julian Levi.
Durand-Ruel Galleries (12E57) To
Feb. 29: Paintings by Jean Peske.
8th Street Gallery (39E8) To Feb.
27: Landscapes by William Fisher.
Ferargil Galleries (63E57) To Feb.
24: Paintings by Ward Thorne;
Feb. 19-March 3: Drawings and
Bas Reliefs, George Demetrius.
Fifteen Gallery (37W57) Feb. 19-

March 2: Sculpture, Doris Caesar.
Fine Arts Building (215W57) To
Feb. 25: New York Watercolor
Club and The American Water
Color Society.
Folk Arts Center (670 Fifth) Feb.:
"Masterpieces of American Folk
Art."
460 Park Avenue Gallery (460
Park) Feb. 19-Mar. 2: Paintings,
Annot.
Grand Central Art Galleries (15
Vanderbilt) Feb. 20-March 2:
Paintings, Kenneth Bates; To Feb.
24: Etchings and Drawings, Louis
C. Rosenberg.
Hammer Galleries (620 Fifth) Feb.:
Jade Carvings, Agathon Faberge.
Marie Harriman Gallery (63E57)
To March 2: Paintings, Fuller
Potter, Jr. and Frank Di Gioia.
Frederick Keppel & Co. (71E57)
Feb.: Engravings, Albrecht Dürer.
Kleemann Galleries (38E57) Feb.:
Watercolors, Ann Brockman; Etch-
ings, Hans Kleiber.
M. Knoedler & Co. (14E57) To Feb.
24: Life Masks of American Pa-
trists by Brouere, 1828.
C. W. Kraushaar (730 Fifth) Feb.
19-March 9: Paintings, Henry
Schnakenberg.
John Levy Galleries (11E57) Feb.:
Barbison School and 18th Century
English Paintings.
Julien Levy Gallery (15E57) To
Feb. 24: A Decade of Painting
(1929-1939).
Lillienfeld Galleries (21E57) Feb.:
Old and Modern Masters.
Macbeth Galleries (11E57) Feb. 20-
March 11: Watercolors by Emil J.
Kosa, Jr.
Pierre Matisse (51E57) Feb.: Mod-
ern French Paintings.
Metropolitan Museum of Art (82
and Fifth) Feb.: Sculptures and
Watercolors by Antoine Barye; Ex-
hibition of Woodcuts from Mu-
seum Collection.
Midtown Galleries (605 Madison)
Feb. 19-March 9: Paintings by
Paul Melser.
Milch Galleries (108W57) To March
2: Watercolors by Robert Carson.
Montross Gallery (785 Fifth) Feb.
19-29: Paintings by Walter Siner.
Morgan Gallery (37W57) Feb. 19-
March 2: Paintings, Morris Dav-
idson.
Morton Galleries (130W57) To Feb.
24: Watercolors, Clara Thourard.
Museum of Modern Art (11W53)
Feb.: Italian Old Masters.
Newhouse Galleries (15E57) Feb.:
Old Masters.
New York Historical Society (76
& Central Park West) To Feb. 25:
155th Anniversary Exhibition of
N. Y. Historical Society.
Nierendorf Gallery (18E57) Feb.
20-March 3: Paintings, Fernand
Leger.
James St. L. O'Toole (33E51) To
March 2: Drawings, Gene Mc-
Comas.
Paedotti Gallery (121E57) To Feb.
24: Paintings by Tenney.
Pen & Brush Club (16E10) To Feb.
29: Group Show of Water-
colors.
Peris Gallery (32E58) To March
1: Paintings, John Nichols.
Public Library (Fifth & 42) Feb.:
Printing (16th to 20th Century);
Edu Legrand, Illustrators.
Frank Behrman Gallery (683 Fifth)
Feb.: Paintings, Henry Varnum
Poor.
Reinhardt Galleries (730 Fifth) To
March 2: Paintings, A. G. War-
shavsky.
Riverside Museum (310 Riverside)
To Feb. 25: International Wo-
men's Exhibition.
Robinson Galleries (126E57) Feb.
19-March 2: Sculptures by Eu-
genie Gershog.
Salmagundi Club (47 Fifth) To
March 1: Annual Oil Exhibition.
Schaeffer Gallery (61E57) Feb.:
Old Master Paintings.
Schneider-Gabriel Galleries (71E57)
Feb.: 18th Century English Paint-
ings.
Schultheis Galleries (15 Maiden
Lane) Feb.: American and For-
eign Paintings.
Jacques Seligmann (35E51) Feb.:
Clarence H. Mackay Collection.
E. & A. Silberman (32E57) Feb.:
Old Master Paintings.
Marie Stern (9E57) To March
2: Paintings by Ricardo Magri.
Studio Guild (730 Fifth) To Feb.
24: Exhibition of Painting and
Sculpture.
Uptown Gallery (249 West End) To
March 8: Watercolors by Rich-
ard Sussman.
Valentine Gallery (16E57) Feb.
19-March 2: Paintings, Leon Har-
t and Milton Avery.
Vendome Art Galleries (59W56)
Feb. 19-Mar. 2: One-man Show,
Polly Parkman.
Walker Galleries (108E57) To Mar.

2: Paintings, Andree Ruellan.
Hudson D. Walker Gallery (38E57)
Feb. 19-Mar. 9: Samuel Brecher.
Weyhe Gallery (794 Lex.) To Feb.
24: Lithographs, Benton Spruance.
Whitney Museum (10W8) Feb. 23-
March 27: Mural Designs for
Federal Buildings.
Howard Young Gallery (1E57)
Feb.: 18th Century English Por-
traits.

NORTHAMPTON, MASS.
Smith College Museum To March
3: Drawings and Sculpture, Wil-
liam Steig.

PARKERSBURG, W. VA.
Fine Art Center To March 2: Paint-
ings, Augustus Webber.

PHILADELPHIA, PA.
Carlen Galleries To March 1:
Paintings by Horace Pippin.
Academy of Fine Arts To March
3: 135th Annual Exhibition of
Oil and Sculpture.
Philadelphia Museum Feb.: French
Art and Durer Exhibition.
Print Club To Feb. 24: Prints by
American Color Print Society.
Warwick Galleries To March 9:
Sculpture, Peter Finigstein.

PITTSBURGH, PA.
Carnegie Institute To Feb. 29:
Paintings, Gerald L. Brockhurst.

PITTSFIELD, MASS.
Berkshire Museum Feb.: California
Watercolor Society; Paintings, R.
G. Newman.

PORTLAND, ME.
Sweet Memorial Art Museum Feb.:
Early English Portraits from
Booth Tarkington Collection.

PORTLAND, ORE.
Art Museum To March 7: Con-
temporary American Ceramics from
San Francisco World's Fair.

PROVIDENCE, R. I.
Art Club Feb. 20-March 3: Water-
color Club.

Rhode Island School of Design Feb.:
American Cartoonists of Today.

RICHMOND, VA.
Museum of Fine Arts To Feb. 26:
Contemporary Art of Argentina.

SACRAMENTO, CAL.
California State Library Feb.: The
Prairie Print Makers.

ST. LOUIS, MO.
City Art Museum To March 3:
Work by Members of the Two-by-
Four Society.

ST. PAUL, MINN.
School of Art To March 3: Oil
and Gouaches, William and An-
gela Ryan.

SAN DIEGO, CAL.
Fine Arts Gallery Feb.: W.P.A. Pre-
cess Show; Drawings, Charles E.
Duncan.

SAN FRANCISCO, CAL.
Courvoisier Gallery To Feb. 24:
Oils by Frederick Sexton.
Museum of Art Feb.: George
Braque, Retrospective Exhibition;
Prints by Georges Rouault.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery
Feb.: 10th Exhibition of Santa
Barbara Artists.

SARASOTA, FLA.
Art Museum To March 2: Water-
colors, Selma Lee; Paintings, by
Stuart Lancaster and Wayne Seem.

SEATTLE, WASH.
Art Museum To March 3: B. J. G.
Nordfeldt; Religious Drawings and
Sculpture, Alfeo Faggi.

SOUTH HADLEY, MASS.
Mount Holyoke College To March
3: Small Sculpture.

SPRINGFIELD, MASS.
Museum of Fine Arts Feb. 29-
March 10: Drawings and Ceramic
by Rae Koch.

STAUNTON, VA.
Staunton Military College Feb.: 11-
28: Aqua-Chromatic Exhibition.

SYRACUSE, N. Y.
Museum of Fine Arts Feb.: Forty
Contemporary Prints.

WASHINGTON, D. C.
Arts Club To March 9: Watercolor,
Gertrude A. Kay; Prints, Fluke
Boyd.
Corcoran Gallery To March 3: An-
nual Exhibition of the Society of
Washington Artists.
Smithsonian Institution To Feb. 23:
Spatter Pictures, Daisy D. Roberts.
Whyte Gallery Feb.: Sculpture by
Cornelia van A. Chapin.

WELLESLEY, MASS.
Farnsworth Art Museum To March
4: Sculpture, Arnold Geissbuhler.

WEST HOLLYWOOD, CAL.
Saler Galleries To March 18:
Paintings, Victor Tischler.

WILIAMSTOWN, MASS.
William Art Museum To Feb. 25:
Contemporary American Oils.

WORCESTER, MASS.
Art Museum To Feb.: Japanese
Prints.

YOUNGSTOWN, O.
Butler Art Institute To Feb. 25:
John Rood, Wood Sculpture.

BOOKS

REVIEWS & COMMENTS

Pach's "Ingres"

AFTER COMPLETING the prodigious work of editing and translating Delacroix' *Journals* two years ago, Walter Pach brought out the following year his sparkling volume of memoirs, *Queer Thing, Painting*. For this season he has made another notable addition to the literature of art, the 290-page volume on *Ingres* (Harper & Brothers, 68 illustrations, \$6), which is, strange as it seems, the first biography in English of the great French draughtsman.

The new work, like the two that immediately preceded it, is a fruit of thirty-five years' study. Ingres, as well as Delacroix, has been a fascination with Pach since his student days in Paris, and it may be hoped that this shaking of branches will bring more studies of other special favorites of the author, whose scholarly discipline, critical ability, and easy English style have been a distinguished contribution to the field of art.

The new book is more than a mere biography. With a skillful anecdotal style, Pach recreates Ingres in his setting—as a young student, during his stay in Rome, his return to Paris, back again to Rome and again to Paris. Nearly a third of the book is then devoted to "The Ideas of Ingres" as set forth by the artist in his notes, or as taken down by his students and friends. From these innumerable and epigrammatic quotations the artist springs alive and conversing, dogmatic as all great masters are—the great champion of drawing ("It contains everything but the lie"), and of the study of the antique ("Doubt itself is blameworthy when we are considering the marvels of the ancients"). The last third of the book is taken up with a brilliant critical appraisal of the art of Ingres and a resolution of all the seeming paradoxes the artist represents: his revolutionary drive for perfection, his utter faith in the deeper beauty of the classical; and his complete realism of approach, probably the most significant part of his character.

Ingres is the font of men like Degas and Picasso. He lived in days that were rocking the French nation, and the entire world; he lived serenely through those days, recapturing the thread of an ancient tradition and giving it a new, modern life.

One of the most inspiring passages in the entire book is a paragraph that Pach quotes from Thoreau, a contemporary whose name Ingres probably never heard, yet one who defined Ingres' own ideal.

"For what are the classics," wrote the rustic sage of Walden, "but the noblest recorded thoughts of man? They are the only oracles which are not decayed, and there are such answers to the most modern inquiry in them as Delphi and Dodona never gave. We might as well omit the study of Nature because she is old."

—PAUL BIRD.

Americans Sent North

Canadians visiting the Art Gallery of Toronto can, during February, study the work of leading American painters and evaluate it in terms of the British paintings that immediately preceded it. The canvases, among them examples by Thomas Benton, Charles Burchfield, George Grosz, Bernard Karfol, Anatol Shulkin, Eugene Speicher, were chosen from the contemporary show of the San Francisco Exposition by Roland McKinney.

BOOKS RECEIVED

ART'S ENDURANCE, by Theodore L. Shaw. Boston: Bruce Humphries; 249 pp.; \$3.

A dialectic discussion of the endurance of a work of art. Develops ideas presented in the author's *Art Reconstructed*.

THE ARTS AND THE ART OF CRITICISM, by Theodore Meyer Greene. Princeton: Princeton Univ. Press; 506 pp.; 300 reproductions; \$5.

An exhaustive investigation of the essential natures of the arts of painting, music, dance, architecture, etc., and an attempt to formulate the principles and norms to which layman and critic both appeal in all artistic appraisal. The author is a distinguished philosopher and a clear writer. The illustrations are superb in both number and selection.

PENCIL DRAWING, by Frank M. Rines. Pelham: Bridgman Publishers; 38 pages of illustrations and text; \$1.50.

The author, instructor of pencil drawing at the Mass. School of Art, has contributed an excellent series for student inspiration.

HANDWORK BOOK FOR CHILDREN, by Elsa Beskow and Anna Warburg, translated by Frances Harbord. Pelham, N. Y.: Bridgman Publishers; 92 pp.; illustrated; \$1.50.

An excellent and practical juvenile "how to do it" book to keep the child occupied on rainy days. Something for every mother and kindergarten supervisor.

THE SCULPTURE OF ERWIN F. FREY, with a Critical Appreciation by Philip R. Adams. Columbus: Ohio State Univ. Press; 23 pp.; 20 plates.

A monograph published on the occasion of a show of Frey's sculpture at the Columbus Gallery of Fine Arts. Appreciation by the Gallery's director.

ITALIAN MASTERS, preface by Alfred H. Barr, Jr., New York: Museum of Modern Art; 64 pp.; 52 plates (6 color); \$1.25.

Catalogue of the current show. Reproduces all of the paintings.

MODERN MASTERS, with foreword by Dorothy C. Miller. New York: Museum of Modern Art; 42 pp.; 29 plates; 75 cents.

Catalogue of the museum's show.

Hyperion Editions

Contributing their share of titles to the flood of art books that are doing missionary service in the interest of art are the Hyperion and the Marion presses, of Paris and Brussels, respectively. Devoted to special phases and personalities in art, these editions, because they are published simultaneously in many languages, are unusually large, resulting in lower cost per volume of the color plates used.

In addition to monographs on Raphael, Renoir, Manet, Degas, Daumier, Gauguin, Holbein, Turner, Maillol and Toulouse-Lautrec, the Hyperion Press has issued comprehensive volumes on El Greco, Van Gogh and Brueghel, and titles devoted to specific centuries in the art history of Italy, England, Flanders and France. In preparation are monographs on Picasso, Veronese, Sisley, Pissarro, Velasquez and Goya, and a comprehensive book on Fouquet.

Alexander Deutsch, American distributor of these editions, reports sales of from six to eight thousand copies of each work, figures which are rapidly increasing.



Maternity: DORIS CAESAR

Doris Caesar's Sixth

DORIS CAESAR, nationally known sculptor, is holding from Feb. 19 to March 3 her sixth one-man exhibition in New York. On view at the Fifteen Gallery are works, in a wide variety of media, selected from the recent years of her production. Prominent among the exhibits is her *Thinking Woman*, which was reproduced in the September, 1939, *ART DIGEST* when it won the Anna Hyatt Huntington first prize at the National Association of Women Painters and Sculptors Exhibition.

Setting the pace for the show are several life-size works in cast stone, which, with their easy handling of the human form and their compact design, bespeak an artist at home with her materials and able to infuse into her work a living vitality. *Maternity*, a mother and child composition, is one of these, as is *Unity*, a symbolic family group.

Continuing a practice initiated in her last year's show, Mrs. Caesar is exhibiting next to each work a sketch in watercolor of her original conception of the piece. Interest in these is high, as they afford visitors an intimate glimpse into the workings of a creative mind, enabling them to see the origin of an idea and its final evolution as a full-bodied sculpture.

A light note is sounded by a group of plaster plaques. Commenting on such domestic duties as hanging up clothes and the antics of beach loungers, these displays are compositions based on caricatures in relief, cast in white plaster and colored with crayon and watercolor.



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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

On the Canal Zone

Mrs. Ruth G. Erbe reports that on the Canal Zone observance of American Art Week was extended throughout the month of November. Various organizations sponsored appropriate programs on the date of their regular meetings, as follows: Exhibition of oils and water colors, the work of local artists during the last year—Pedro Miguel Club open to the public. Lecture and exhibition of etchings by local artists, sponsored by the D. A. R. Poster contest, sponsored by Civic Council of Pedro Miguel. Poster contest, sponsored by all Women's Clubs on Zone, open to all pupils of Junior and Senior High Schools.

West Virginia

Mrs. Hugh Briar Scott of Wheeling, State Director for American Art Week, sends newspaper clippings from various cities, from which a fine report has been made up. Mrs. Scott has done fine work in appointing local chairmen, and in bringing about a successful observance of American Art Week in West Virginia.

The State Chapter is young and rather small, but they have made a start in bringing art to the attention of the citizens of the state, and they feel much encouraged at the fine response made by the leading cities.

Exhibits of local art were held in store windows in all the largest cities. Two statewide exhibitions were held, one in Bluefield in the spring which paved the way for a successful observance of American Art Week, and one in Charleston in November, climaxing the celebration. Traveling exhibits were shown in four cities. Radio talks and lectures on art were featured in six cities; in some instances the speakers were nationally known. Art was brought before the schools by announcements, talks, special programs, exhibits, and a play for school children entitled "Color." Irene R. Norris is State Chairman of the West Virginia Chapter.

Art Week in Texas

Mrs. Greenleaf Fisk, State Art Week for Texas, sends in the following report.

"The observance of American Art Week in 1939 in Texas was of greater significance than ever before, if the interest and enthusiasm of the people may be taken as a measuring rod.

"The impetus for art and the general art consciousness that results from important art events is decidedly on the increase in Texas among the club women, artists and leaders in various walks of life who joined in celebrating Art Week.

"Art directors of the universities, colleges and museums were enthusiastic in their approval and cooperation. Club women sponsored many exhibits of paintings, drawings, etchings, sculpture and crafts. The Governor and a number of mayors were ready to proclaim the event; public school art directors gave emphasis to the purpose of American Art Week and conducted exhibits; college students were told of the observance and given opportunity to attend exhibitions. Merchants and other business institutions took part, the press gave liberal space for publication of art news, radio talks were given by club leaders, American Art Week placards were shown in downtown windows during the Week, exhibits of the work of local artists were held

in museums and shown in shop windows, and paintings were purchased for individual ownership and for gifts to public buildings.

"It would seem that American Art Week was of vital influence for the cause of art, as manifested by the splendid co-operation which the public gave."

Special recognition for outstanding accomplishment is due to the directors accepting appointments from the State Director, as follows: Dr. Samuel E. Gideon of the University of Texas, Austin; Dr. S. P. Ziegler of Texas Christian University, Fort Worth; Dr. James E. Chillman, Jr., of the Museum of Fine Arts, Houston; Miss A. M. Carpenter of Hardin-Simmons University, Abilene; Miss Miltia Hill and Mrs. H. W. Morelock of Sul Ross College, Alpine; Mrs. W. S. Douglas of San Angelo, Chairman of the Penny Art Fund, Texas Federation of Women's Clubs; Mrs. C. T. Gray of Austin, Chairman of Exhibits of the Texas Federation of Women's Clubs. From smaller towns, Miss Elizabeth Fussell at Ozona, Mrs. W. L. Underwood at Winters, and Mrs. S. B. Moseley at Brady and Eden, all worked for American Art Week for the first time.

At Abilene the Art Unit of the Woman's Forum under the leadership of Miss A. M. Carpenter, exhibit chairman, closed the annual observance of American Art Week with a reception and exhibition. A portrait by Marie A. Hull, *The Farmer*, which came to Abilene directly from an exhibition in New York City, was presented to the West Texas Museum at Abilene, as the nucleus for a permanent collection for the gallery.

Oklahoma

In a well-designed catalogue, we hear from Nan Sheets, Director of the W.P.A. of Oklahoma; and Mrs. N. Bert Smith, State Chairman of the A.A.P.L., that in Oklahoma "American Art Week, named in 1934 by the American Artists Professional League to further the appreciation of fine arts, is to be celebrated this year November 1st to 7th. Oklahoma art lovers have been very active. Chairmen have been appointed in fifty towns. These chairmen prepare exhibitions of paintings and objects of art—children's work, antiques, etc.—and arrange lectures. The exhibitions are held in club houses, schools, churches, banks, store windows and private homes."

Through the efforts of Nan Sheets and Mrs. N. Bert Smith, Oklahoma people have placed themselves in the enviable position of proving themselves real art patrons, not with flowery words of support, but in the actual buying of worth-while paintings. These the W.P.A. works hand in hand with private clubs as well as with individuals, and are real backers of the A.A.P.L.

Membership Show—N. J. Chapter

The members show of the New Jersey Chapter will be held, by invitation of the New Jersey State Museum, in Trenton at this Museum from March 10th to April 7th. On March 19th the State Federation of Women's Clubs will hold its Federation Day at the Museum from 2 to 6 P. M. Exhibiting Artists are invited to be guests of honor upon this occasion.

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69 Macdougall Street, New York

EDITOR : WILFORD S. CONROW

A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

American Art Week Awards—1939

Prizes for outstanding work for American Art Week in 1939 have been awarded as follows:

East of the Mississippi

First Prize: Pennsylvania—Mrs. Elda H. Craumer, American Art Week Director;

Second Prize: Maine—Mr. Roger L. Deering, State Chapter Chairman and Art Week Director;

First Honorable Mention: Massachusetts—Miss Grace Hackett, Art Week Director; Second Honorable Mention: Delaware—Miss Freda Macadam, Art Week Director; Mentioned for excellence: Florida—Mrs. Thomas Guthrie, Art Week Director; Indiana—Mrs. Emma Sangernebo, State Chapter Chairman and Art Week Director.

West of the Mississippi

First Prize: California—Mrs. Mabel St. Clair Matzka and Miss Julian Mesic, Art Week Directors;

Second Prize: Oregon—Mrs. L. C. Laughlin, Art Week Director;

First Honorable Mention: Iowa—Miss Louise Orwig, State Chapter Chairman, and Mrs. Louis Pelzer, Art Week Director; Mentioned for excellence: Wyoming—Mrs. Hilma Delaplaine, and Mrs. M. E. Wrede, Art Week Directors; Colorado—Mrs. Caroline Tower, Art Week Director.

Special Mention: Puerto Rico—Mrs. Gretchen K. Wood, Chapter Chairman.

Medal of Honor

New Jersey and Maryland are to receive a Medal of Honor, designed by Mr. Georg Lober, for "Continued Excellence." There will be a special ceremony for the presentation of this medal, to Mrs. Wemple and Mrs. Hohman, State Chairmen for these states.

Prizes

The prizes that were distributed: *The Rosary*, by Nils Hogner, to Pennsylvania.

The Peasant Blouse, by Edmund Magrath, to Maine.

The Florence Dickson Marsh Memorial Prize, *Portrait in Marquetry*, by Aimee Gorman, to Oregon.

Frank Bacon, Actor and Author, a sculptured medal by Georg Lober, to California.

Comments of State Chairmen

Excerpts from answers to the questionnaire recently sent to State Chapter Chairmen, will be considered in the order they are received.

From a letter from Mrs. William L. Wemple, State Chairman of the New Jersey Chapter, I quote the following excerpts:

"First, answers to questions in your letter. The only thing that hampers the New Jersey Chapter is lack of funds. This year we were able to accomplish what we did because of the proceeds of the book, *Art and Artists in New Jersey*, which Mrs. Flockhart gave to us, and also because of the bonus received last year for new members. Without these two items of income we would have been helpless. We can't expect such windfalls every year."

In regard to the artists, Mrs. Wemple writes: "Can't some plan be worked out to make them feel more responsible? Of course I know that the creative artists are usually so lost to the world they cannot look after their own interests. I, for one, am willing to do all I can but there certainly is a lack of appreciation, especially toward our national officers and a more highminded and unself-seeking group would be difficult to find anywhere."

Mrs. Wemple continues: "Now, for your suggestion that more energy be put on getting a living for American artists. It reminds me of old Tu Fu at the Tang court. 'There are as many painters as morning stars,' then he added, 'but artists are few.' Your order is certainly a big one. How about having a standard of attainment? Too many call themselves artists, and the public buys their work because it's cheap, and the artist's friends tell them it's great. Even juries don't help much to put proper attention on the really valuable ones—those we need for the advancement of our national art. They are the ones who need our support. How to weed out the others? That is the big question. The danger, as I see it, in this newly awakened art interest is the danger of backing the wrong horse."

"Your slogan, 'Better living for American artists' might be grand at any other time, but aren't people still feeling a little too pinched and anxious now for it to have the right psychological appeal? Too many artists give the layman the idea that they expect the world to give them a living. Are painters and sculptors more rare and precious than other creative workers? The trouble, it seems to me, is that musicians and writers have a definite field for their activities—orchestras, opera, concerts, movies, magazines and books. They can't get in these fields unless their wares sell. Otherwise we never hear of them. The only comparable field for artists is industrial design, theatre settings, public buildings and monuments."

"The painter of easel pictures must depend on the few who can afford this luxury. Organizations like ours can only urge them on the public by exhibiting their work. Ought we not like editors and impresarios to demand a certain standard? Wouldn't our efforts be more sought after? Artists might fight to get into such an organization, for that is the American way. It is too often forgotten that we are practically giving them these opportunities."

Mrs. Wemple is right in her summary. "Our wares must create a demand." If our paintings do not force the same desire on an intelligent public as does a beautiful rug, then we had better make them do so. The paintings must be made more important as home luxuries. When they become an important luxury, then people will buy them. Americans love luxuries. I do not believe that the American public feels uncertain when it comes to buying necessary luxuries.

—NILS HOGNER.

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offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

East Orange, N. J.

SECOND ANNUAL EXHIBITION OF THE NEW JERSEY WATERCOLOR & SCULPTURE SOCIETY, March 1-31, at Art Center, 14 S. Harrison St., East Orange, N. J. Open to all New Jersey artists. Media: sculpture and watercolor. Last date for receiving entry blanks: Feb. 26. Last date for receiving exhibits: March 1. For blanks and information write: Kent Day Coes, 28 Gates Avenue, Montclair, New Jersey.

Hartford, Conn.

THIRTIETH ANNUAL EXHIBITION OF CONNECTICUT ACADEMY OF FINE ARTS, March 4-25, at Morvan Memorial Museum, Hartford, Conn. Open to all artists. No fee. Media: oil, sculpture and prints. Jury. Cash prizes. Last date for arrival of exhibits: Feb. 23. For information write: Carl Ringius, Sec., Box 204, Hartford, Conn.

Honolulu, Hawaii

HONOLULU ARTISTS ANNUAL, March 5-31. Honolulu Academy of Arts. Open to all residents of the islands. All media. Fee \$5. Jury. Cash prizes. Last date for arrival of exhibits: March 2. For information write: Madge Tennent, President, Association of Honolulu Artists, Honolulu Academy of Arts, Honolulu.

Milwaukee, Wis.

WISCONSIN PAINTERS & SCULPTORS ANNUAL, April 1-30, Milwaukee Art Institute. All media. Open to all Wisconsin artists. Jury. \$400 in prizes. Last date for receiving entry cards & exhibits: 1st week in March. For further information write: Milwaukee Art Institute, 772 N. Jefferson St., Milwaukee, Wis.

New Haven, Conn.

THIRTY-NINTH ANNUAL EXHIBITION OF THE NEW HAVEN PAINT AND CLAY CLUB, March 12-27, West Gallery of the New Haven Public Library, New Haven, Conn. All Media. Open to all artists. Jury. No fee. \$250 in prizes. Date for arrival of exhibits: March 1. For entry blanks and information write Mrs. Elizabeth Robb, 66 Vista Terrace, New Haven, Conn.

New York City

113th ANNUAL EXHIBITION OF THE NATIONAL ACADEMY, March 15 to April 11. Fine Arts Building, 215 W. 57th St., New York City. Jury. Media: oil and sculpture. \$4,500 in prizes. Exhibits received only on March 1 and 4. For information and entry blanks write: Charles C. Curran, Secretary, National Academy, 215 W. 57th St., New York City.

Philadelphia, Pa.

AMERICAN TASTE IN PAINTING EXHIBITION, Philadelphia Art Alliance, 251 S. 18th St., Philadelphia, Pa. March 25 to April 21. Media: oil. Jury of business men. \$200 and \$100 prizes. Last date for receipt of exhibits: March 11. Send entries prepaid to Alliance or to W. S. Budworth & Son, 424 W. 52nd St., New York. For information write: Philadelphia Art Alliance, 251 S. 18th St., Philadelphia, Pa.

Providence, R. I.

EXHIBITION OF CONTEMPORARY RHODE ISLAND ART, April and May, at the Museum of Art of the Rhode Island School of Design, Providence, R. I. Media: All. Open to all Rhode Island artists. No fee. Jury. Last date for receiving entries: March 10. For information and blanks write: Museum of Art, Rhode Island School of Design, Providence, R. I.

Seattle, Wash.

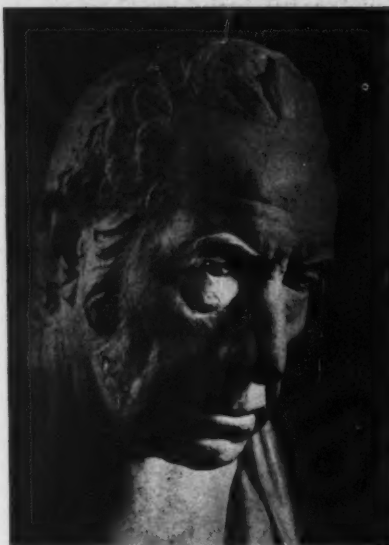
TWELFTH ANNUAL EXHIBITION OF AMERICAN AND FOREIGN PRINTS, March 6-31, at the Seattle Art Museum, Seattle, Wash. Open to all printmakers. \$1 membership fee in Northwest Printmakers. For closing dates and entry cards write: Frieda Portman, Secretary, 1818 Twentieth Avenue, Seattle, Wash.

Tulsa, Okla.

FIRST ANNUAL EXHIBITION OF OILS, WATERCOLORS, PRINTS AND SCULPTURE, April 2 to May 5, at Philbrook Art Museum, Tulsa, Oklahoma. Open to all artists of Oklahoma, Texas, Arkansas, Missouri and Kansas. Media: oil, watercolor, prints and sculpture. Jury of selection. Last date for arrival, March 18. For entry blanks and information write: Mrs. W. Jennings Young, Secretary, Philbrook Art Museum, 2727 Rockford Road, Tulsa, Oklahoma.

Washington, D. C.

ANNUAL EXHIBITION OF THE WASHINGTON WATERCOLOR CLUB, April 5 to May 6. Washington, D. C. Media: watercolors and black and whites. Jury. \$1 fee for non-members. \$100 in prizes. Last date for receiving entry cards: April 1. Last date for receiving exhibits: April 5. For information and cards write: Mrs. Frances Hungerford Combs, 3820 Kanawha St., Chevy Chase, D. C.



Life Mask of Gilbert Stuart by John H. L. Browere. See page 18

Fortnight in N. Y.

[Continued from page 19]

painted vistas of Boston, New York and Paris over a period of many years. The works were unpretentious and yet they had a captivating quality of tone and texture. Miss Thevin labored over no new aesthetic problems, created no new patterns of form. She painted in the accepted French formula; but she did that well.

Off the Beaten Path

In quite a different style of painting—in no known formula—are the oils now on view at the same gallery, a new group by Alice Tenney. This young Minneapolis artist has left the beaten paths of painting to others and has struck out with force and determination in other directions. Her subject matter is commonplace enough, but her color and drawing—the latter often clinging to a hard design pattern—are handled with individuality. She has a muddy disdain for such beauties as those plied by—well, Dufy. And in such paintings as *Burning Leaves* and *Hitch-hikers* it is justified. And in a dark, fluid little *Nude*.

Around the World

Roy Vincent McNicol, an inveterate globe trotter, was a recent exhibitor at the Newhouse Galleries, where he showed a large group of watercolor drawings done in far corners of the world during the past ten years. McNicol intends to travel and paint more in order to complete an "Around the World" series of watercolors for a book to which he will also contribute the text.

Done with broad swaths of the brush that give a largeness to their decorative designs, the watercolors are boldly impaled impressions of out-of-the-way incidents. The prosaic incident of some coolies scrubbing upturned hogheads has accounted for one of the most forceful pictures. "A skilled practitioner in his impressions," noted Jerome Klein of the *Post*.

Don Freeman, Manhattanite

Several interesting new shows open just as this issue goes to press. Don Freeman, a thorough Manhattanite, whose black and whites are a recognized part of contemporary Manhattaniana, is holding his first oil show at the Associated American artists. The work, according to Edward Alden Jewell of the *Times* is in the manner of the rebels of 1908, es-

pecially that of the early paintings of John Sloan. A good many will welcome this nostalgic return, Jewell predicts; they will find it "a welcome note reflecting a trend away from the once omnipresent 'intellectualization' in art."

Robert Carson Returns

Robert Carson, who has been away from the exhibiting field for ten years, is the new incumbent at the Milch Galleries. Trained as an architect, Carson worked first with Hood, Harrison, and Fouilhoux and later with the design staff of Rockefeller Center. He is responsible for that spectacular, thrilling flood-lighting on the R. C. A. building and for its Christmas displays. Carson's score of watercolors are landscapes of New England, done in a wide variety of techniques.

Around About

After several years of pioneering in Brooklyn and more recently as one of the downtown group of art galleries, the Grant Studios will close on March 1. "A combination of circumstances," writes Marion Grant, explaining her decision, "the hard work and too great financial responsibility being the main points." Miss Grant's rewarding shows will be missed.

Alfrida Storm, who teaches art at Skidmore College, "mixes theory with imagination to achieve her decorative effects in semi-abstract patterns," writes the *Herald Tribune* reviewer, who, however, complained that they are "mannered." Howard Devree of the *Times* praised Miss Storm's "vigor and fluency. There is bold thrusting power in her designs, sometimes at the expense of subtleties. But it is all work that makes an impression."

Madame Annot's third New York show opens on the 19th at the 460 Park Avenue Galleries. Annot and her painter husband, Rudolph Jacobi, became citizens last December. They came to America in 1934 from Germany where both had won wide recognition.

Ruth G. Mould, whose Vermont scenes and people are well known in New York, returns for an exhibit at the Argent with a new group of cracker barrel philosophers, farmers and farm scenes. Two other Argent exhibitors are Margaret Fernald Dole, who was a student of Philip Hale, and Netta M. Burton.

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